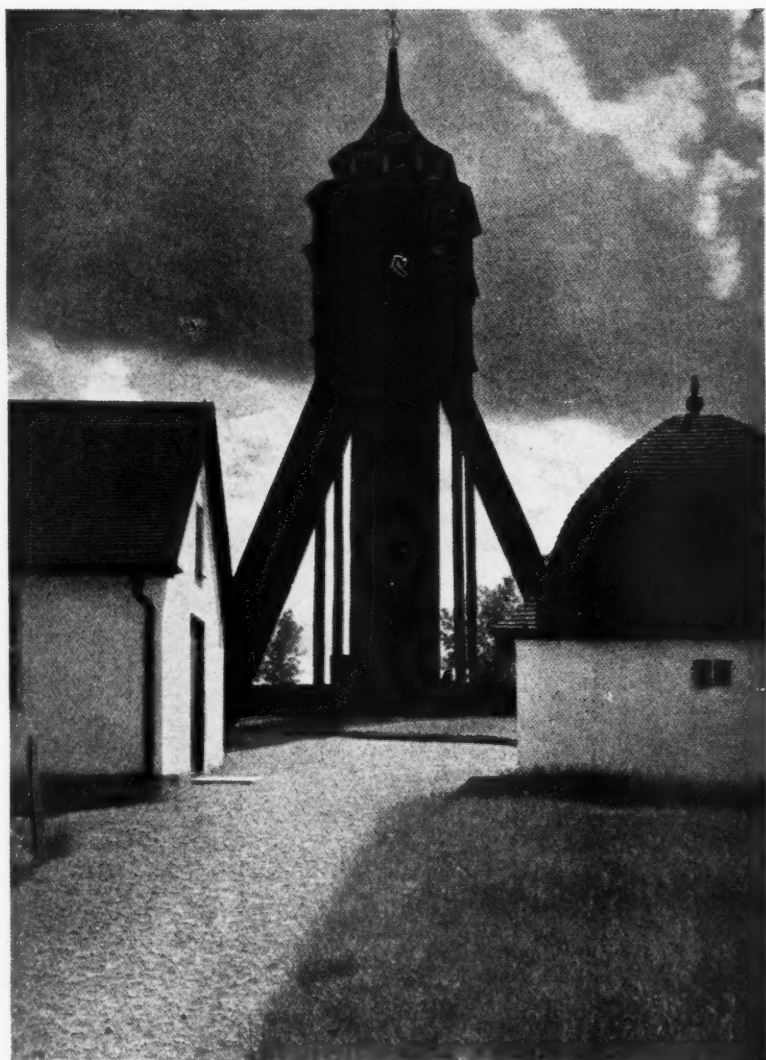


DECEMBER, 1928

NOV 30 1928

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

• THE • AMERICAN • SCANDINAVIAN REVIEW



YULE NUMBER

BOJER—"America's great Norwegian Novelist"

WRITES A MIGHTY SEQUEL TO HIS MODERN CLASSIC
THE GREAT HUNGER



JOHAN BOJER

author of *The Great Hunger*,
The Last of the Vikings, *The*
Emigrants and other famous
novels, whose latest
story, **THE NEW**
TEMPLE, has just been
published in English.

The majestic simplicity of Bojer's style never told a finer or more moving tale than this of a rebellious soul in search of God. It is the story of Lorentz Holm and his sister Louise, children of Peer and Merle of *The Great Hunger*. Like all Bojer's novels it is alive with unforgettable pictures—of Norway's glorious mountains and distinctive people, each one a sharply etched and delightfully individual character.

"One of the finest examples of contemporary creative writing this reviewer has read. Johan Bojer has here the quality of greatness."—*N. Y. Times Book Review*

"**THE NEW TEMPLE** continues the magnificent Bojer who grew to full stature in *The Great Hunger*. It is a mighty story drawn with a mighty hand, and with a fulfillment as great as its conception."—*Detroit News*

"With these quiet threads of plot Johan Bojer has wrought his wonted magic, weaving a style so natural that it shows no traces of craft, developing a pattern of interrelated lives with their rejections and attractions and coloring the fabric with the warm tints of sympathy."—*N. Y. Sun*

THE NEW TEMPLE

By **JOHAN BOJER**

At all Bookstores \$2.50

THE CENTURY CO.

New York, N. Y.

THE AMERICAN SCANDINAVIAN FOUNDATION

*For better intellectual relations between the American and Scandinavian peoples,
by means of an exchange of students, publications, and a Bureau of Information*

ESTABLISHED BY NIELS POULSON, IN 1911

Officers: President, Henry Goddard Leach; Vice presidents, John G. Bergquist, John A. Gade, and William Hovgaard; Treasurer, H. Esk. Moller; Secretary, James Creese; Literary Secretary and Editor of the REVIEW, Hanna Astrup Larsen; Counsel, Henry E. Almberg; Auditors, David Elder & Co.

Government Advisory Committees: Danish—A. P. Weis, Chief of the Department of the Ministry of Education, Chairman; Norwegian—K. J. Hougen, Chief of the Department of Church and Education, Chairman. The Swedish Government is represented in the Swedish American Foundation (below).

Co-operating Bodies: Sweden—Sverige-Amerika Stiftelsen, Grevturegatan 24-A, Stockholm, Archbishop Nathan Söderblom, President; J. S. Edström, A. R. Nordvall, and Kommeriserådet Enström, Vice Presidents; Eva Fröberg, Secretary; Denmark—Danmarks Amerikanske Selskab, M. I. T. C. Clan, President; N. Feilberg, Secretary, Vestre Boulevard 18, Copenhagen; Norway—Norge-Amerika Fondet, Lille Strandgade 1, Oslo, K. J. Hougen, Chairman; Arne Kildal, Secretary.

Associates: All who are in sympathy with the aims of the Foundation are invited to become Associates. Regular Associates, paying \$3.00 annually, receive the REVIEW. Sustaining Associates, paying \$10.00 annually, receive the REVIEW and CLASSICS. Life Associates, paying \$200.00 once for all, receive all publications.

Merry Christmas!

Since it has become a well-established custom for our Associates to send the REVIEW as a Christmas greeting to their friends, we are meeting today many new readers. Our old familiars, through whose courtesy we have this opportunity, will not be impatient if we use it to say a few words about ourselves for the benefit of new readers.

The REVIEW is a magazine for American friends of Denmark, Sweden, and Norway. It is, as you see, modest as to size. The board it spreads each month can not rival in dimensions the Valhalian tables groaning under massive food and bottomless mead horns. Yet we hope some flavor and fragrance of the feast still lingers. And we bring to mind that many things have happened in the North since the last of the old Vikings went to Odin. While not neglecting the ever-fascinating romance of the Vik-

ings, the REVIEW has taken as its special field the achievements of their descendants in more peaceful ways.

The past hundred years have been a time of visitation with the people of the Scandinavian North. Their art shows fresh, vigorous viewpoints. Creative impulses are present also in their science and scholarship. Their literature has more than once led the world. The close kinship between American and Scandinavian minds is shown by the readiness with which the constantly increasing volume of translations from the Scandinavian are absorbed. To assist this absorption, to bring from the North new thoughts while they are yet fresh, to chronicle achievements while they are yet warm and living, is the function of the REVIEW.

The Yule Number brings you our best wishes for a Christmas full of the cheer and comfort and leisure of a Christmas in the North!



CHRIST AND THE THIEF IN THE GARDEN OF EDEN
Painting by Jackim Skovgaard

THE AMERICAN-SCANDINAVIAN REVIEW

VOLUME XVI

DECEMBER, 1928

NUMBER 12

Joakim Skovgaard's Mosaic in Lund Cathedral

By KARL MADSEN

THE VENERABLE CATHEDRAL in the old university town Lund in Skaane has recently been decorated by the Danish painter Joakim Skovgaard with a great mosaic that fills the apse in the choir. The mosaic, which represents Christ coming again in all his power and glory surrounded by angels whose trumpets call the dead from their graves, was solemnly accepted by the cathedral on December 4, 1927.

Never has another artist undergone a development so varied and unique as that of Joakim Skovgaard. An especially fortunate star must have shone on his birth when he came into the world in Copenhagen in 1856, on November eighteenth—the same day that is also reckoned as the birthday of Thorvaldsen. His father, one of the most distinguished landscape painters of Denmark, was his first and his best teacher. Yet neither his modest little landscapes in the father's style nor his earliest attempts at figure painting were regarded as especially promising; nor did his excellent pictures from southern Sweden attract much more attention. He went to Italy and painted both nature and folk life in bold and vigorous manner. He returned and pictured pleasant little views from his own home. However good and even superior his work was, it offered nothing especially new, inasmuch as many of our older artists had distinguished themselves in the same fields. But his work had grown, quietly and steadily, as an almost imperceptible sprout grows into a mighty tree in the forest. Influenced by varied impressions and efforts, the great trunk had already sent out several strong branches; new fresh shoots were sprouting and reaching toward the light, until they formed the full, vigorous crown of the tree.

In the middle of the 1880's Skovgaard did his beautiful illustrations



THE MASTER AT WORK IN LUND CATHEDRAL

Skovgaard was filled with the desire and the courage to attempt also in his painting subjects that did not belong to the everyday fare of Danish art. General surprise—and in some quarters consternation—was roused by his picture of the Angel Troubling the Waters in the Pool of Bethesda. The surroundings of the pool are reminiscent of Italy; the presentation has a surging life not usual in Skovgaard's work. In spite of the Biblical subject, the picture is not a religious painting. The first time that Skovgaard essayed to interpret the spirit of the gospel was in his Christ and the Thief in the Garden of Eden, which was soon followed by a beautiful picture of the Good Shepherd. Again using a poem by Grundtvig as suggestion, he painted Christ in the Kingdom of the Dead on a canvas of colossal dimensions. In the foreground is the figure of Eve

for Grundtvig's version of the old hymn *O Blessed Day*. About the same time a man of rare and original gifts, Thorvald Bindesböll, induced both Joakim Skovgaard and his younger brother to assist him in his efforts to give simple everyday articles of pottery an artistically inspired decoration. As ornamentation for some earthenware dishes, Skovgaard evolved remarkable designs. One of these, which he drew on his thirty-first birthday, shows the victory of the archangel Michael over Lucifer; in another he represented Eve in the Garden of Eden being tempted by the serpent.

While making these designs,



THE ARCHANGEL MICHAEL'S VICTORY OVER LUCIFER. DESIGN BY SKOVGAARD ON AN EARTH-ENWARE DISH



CHRIST IN THE KINGDOM OF THE DEAD
Painting by Joakim Skovgaard

weighed down by guilt but receiving the grace of the Savior. Here he demonstrated that he could put as much expression into his work when he struck the full chords of a magnificently exultant hymn as when he touched the softest and gentlest strings. The splendid picture of the Annunciation for the Helligaandskirke, by its adaptation to the space it was designed to fill, gave signal proof that the artist possessed other powers than those required for easel painting.

The opportunity was afforded him by the old cathedral at Viborg which had been restored, indeed practically rebuilt, in the nineteenth century. In spite of the beauty of proportion, the interior of the building produced an effect of emptiness and coldness. To Joakim Skovgaard was entrusted the work of decorating its walls with colossal frescoes—the greatest and most difficult task that has ever been set a Danish painter. How he and his young assistant, after many years of labor, managed to solve this problem in the happiest possible manner, has already been told in the *AMERICAN-SCANDINAVIAN REVIEW*, and can therefore be passed over with merely a mention here.

The powers of men and of artists are often weakened by age, but Joakim Skovgaard did not seem to be wearied after completing his tremendous task in Viborg Cathedral. He has produced much ex-



CHRIST BLESSING THE WORLD
Mosaic by Joakim Skovgaard in Lund Cathedral

cellent work since then, not least in his fine stained glass church windows. Besides his ecclesiastical art, he has done some delicate illustrations for Danish medieval ballads. Mastery of draughtsmanship and understanding of the Bible are united in his book of Biblical pictures. And when he had reached three score and ten, he conquered a new field by his brilliant mosaics representing Greek myths. His last great work, the mosaic in Lund Cathedral, excels even the frescoes of Viborg in grandeur of conception and power of execution.

The Romanesque cathedral at Lund, though it has not wholly escaped a hard-handed restoration, is yet the best medieval building left in the Scandinavian North. Named after the holy Laurentius, it was built in a city which, as early as 1060, was the seat of a bishop and from 1103 became the permanent residence of the archbishop and primate of the three Northern countries. Before Skaane became a part of Sweden, the cathedral at Lund was the most important church edifice in Denmark, and it is a gratifying evidence of brotherly spirit between the two neighbor countries that Sweden has entrusted to a Danish artist the honorable task of decorating the church. And it is true what the Secretary of the Royal Swedish Academy said when the Tessin Gold Medal—the greatest honor in the gift of the

Academy—was awarded Joakim Skovgaard on May 30, 1928. He said: "All talk of art as a luxury or a vanity must be silenced in the face of this work; even those most indifferent to art must receive from it an impression that will not easily be effaced from their memory. The mosaic is so entirely a part of the church interior that it might have been done at the same time, and yet a period of 700 years lies between the building of the apse and its decoration. Through the work of Professor Skovgaard the cathedral has for all time to come received that finishing touch which it has hitherto lacked. The same sense of Christian faith which meets us in the Romanesque church building is present also in Skovgaard's figure of Christ which in its serenity dominates the entire space."

The Tessin Medal mentioned above has a picture of Pallas Athene with a Latin inscription around it that reads as follows: "She aids and protects the artists." The Goddess of Wisdom has always stood by the side of Joakim Skovgaard when he had a piece of work to do. He never rushed into anything; he considered and turned the problem over in his mind many times. He asked the goddess, and she counselled him to study that good old art which he knows and loves and understands. He learned and borrowed from ancient Greece, from Italy, and from many other countries; in Viborg he has used an expressive movement from Rembrandt, a poignant figure from Dalsgaard. Any one can see that before beginning the work in Lund he studied the early Christian mosaics in Rome and Ravenna—and rightly, for without them he could hardly have given his work its austere monumental quality. But he has not followed any one model; he has steeped his mind in their style until it has become his own.

The Goddess of Wisdom did not desert him during the execution of the work. He prepared it with the most meticulous care, tried out the compositions and the possible color schemes in the place where they were to appear, and himself chose the gold with a view to getting the best color. Some parts of the mosaic he has made with his own hands (for example one of the figures to the



DETAIL FROM THE LEFT SIDE OF THE APSE IN
LUND CATHEDRAL



Photograph by P. Bagge

JOAKIM SKOVGAARD AT WORK ON HIS MOSAIC IN LUND CATHEDRAL

left) and has shown his craftsmanship as far superior to that of his co-workers. He inspired them with his praise and with his blame too, but the latter was never directed against petty details. His criticism was designed only to make the work a perfect integral unity. He labored much to secure the right distances; color, form, and position were all accurately determined with this in view. Skovgaard, who in his easel paintings is no colorist, reveals himself as a colorist of rank in his decorative work, not least in the mosaic at Lund.

The majestic figure of Christ rises against a golden background bounded by the almond-shaped rainbow with its vigorous stripes of blue and white, and there is a mass of small clouds under his feet. Solemnly he lifts his right hand, while the left grasps a fold of his dull red mantle over the gold-embroidered robe. On both sides of this wide serene central picture all is life and motion. The angels in luminous robes with glints of red and green in their broad wings are blowing their trumpets and lifting the heavy tombstones from the green earth. One of the angels is tenderly helping a woman to rise from her grave; it is the mother of the human race, who rejoices in again seeing the light of day, and turns her gaze full of gratitude toward him from whom it radiates. Those who have risen from their graves look in prayer and devotion and full of faith toward the Lord of Life whose hand is lifted in blessing. The picture is solemn, but there is no terror in it. There is not the slightest suggestion—as in many of the old pictures—that hell is opening its greedy maw. The Judge of the World is the Savior of the World; the last day is a glorious

day of rejoicing on which all those who have been mourned and missed by human beings rise again to eternal life.

In this firmly built composition there is not a line, straight or curved, not a form, not a color that could be changed, nothing that one might wish were different. Here, too, the artist has had the guidance of his good sense, his clear intelligence. Yet it is not wisdom alone that has stood by his side. Another power has helped him to give his work warmth and vigor.

Schopenhauer has truly said that art can not, like science, be apprehended with the mind only. It appeals to the inmost soul of humanity and finds there its point of contact. In Skovgaard's mosaic it is not only the artist who speaks; it is the man who confesses and proclaims his bright optimistic faith. He who strives to labor in the service of the higher powers will never feel vanity. There is hardly anywhere in the world an artist more modest than Skovgaard. When he received homage on his seventieth birthday, he said, "If my art has given pleasure to anyone, the honor is to Him who gave the lark its voice."

Autumn Night

By JOHAN LUDVIG RNEBERG

Translated from the Swedish by EVALD B. LAWSON

A *SOMBER* mood pervades the withered earth;
 The petals fall; O where is summer's mirth?
 Forest and dale in silent sleep are bedded,
 All Nature's fold to wintry grave is wedded.

*My eye is lifted from this lowly sphere—
 And higher worlds now dawn, my heart to cheer.
 The star-hosts shine as twilight rays grow dimmer;
 My soul is beckoned by a heavenly glimmer.*

*While yellowed birch leaves float this autumn eve,
 My fancy mounts, and winged dreams I weave.
 The bay a mirror of the shore is wearing;
 Above the moon a silvery cloud is nearing.*



Photograph by P. Bagge

JOAKIM SKOVGAARD AT WORK ON HIS MOSAIC IN LUND CATHEDRAL

left) and has shown his craftsmanship as far superior to that of his co-workers. He inspired them with his praise and with his blame too, but the latter was never directed against petty details. His criticism was designed only to make the work a perfect integral unity. He labored much to secure the right distances; color, form, and position were all accurately determined with this in view. Skovgaard, who in his easel paintings is no colorist, reveals himself as a colorist of rank in his decorative work, not least in the mosaic at Lund.

The majestic figure of Christ rises against a golden background bounded by the almond-shaped rainbow with its vigorous stripes of blue and white, and there is a mass of small clouds under his feet. Solemnly he lifts his right hand, while the left grasps a fold of his dull red mantle over the gold-embroidered robe. On both sides of this wide serene central picture all is life and motion. The angels in luminous robes with glints of red and green in their broad wings are blowing their trumpets and lifting the heavy tombstones from the green earth. One of the angels is tenderly helping a woman to rise from her grave; it is the mother of the human race, who rejoices in again seeing the light of day, and turns her gaze full of gratitude toward him from whom it radiates. Those who have risen from their graves look in prayer and devotion and full of faith toward the Lord of Life whose hand is lifted in blessing. The picture is solemn, but there is no terror in it. There is not the slightest suggestion—as in many of the old pictures—that hell is opening its greedy maw. The Judge of the World is the Savior of the World; the last day is a glorious

day of rejoicing on which all those who have been mourned and missed by human beings rise again to eternal life.

In this firmly built composition there is not a line, straight or curved, not a form, not a color that could be changed, nothing that one might wish were different. Here, too, the artist has had the guidance of his good sense, his clear intelligence. Yet it is not wisdom alone that has stood by his side. Another power has helped him to give his work warmth and vigor.

Schopenhauer has truly said that art can not, like science, be apprehended with the mind only. It appeals to the inmost soul of humanity and finds there its point of contact. In Skovgaard's mosaic it is not only the artist who speaks; it is the man who confesses and proclaims his bright optimistic faith. He who strives to labor in the service of the higher powers will never feel vanity. There is hardly anywhere in the world an artist more modest than Skovgaard. When he received homage on his seventieth birthday, he said, "If my art has given pleasure to anyone, the honor is to Him who gave the lark its voice."

Autumn Night

By JOHAN LUDVIG RNEBERG

Translated from the Swedish by EVALD B. LAWSON

A *SOMBER* mood pervades the withered earth;
The petals fall; O where is summer's mirth?
Forest and dale in silent sleep are bedded,
All Nature's fold to wintry grave is wedded.

*My eye is lifted from this lowly sphere—
And higher worlds now dawn, my heart to cheer.
The star-hosts shine as twilight rays grow dimmer;
My soul is beckoned by a heavenly glimmer.*

*While yellowed birch leaves float this autumn eve,
My fancy mounts, and winged dreams I weave.
The bay a mirror of the shore is wearing;
Above the moon a silvery cloud is nearing.*



"MUSIC," STAINED GLASS, PRIVATELY OWNED

The Ancient Art of Stained Glass

A Norwegian Master, Emanuel Vigeland

AS THE old Gothic cathedrals borrowed their buoyant forms from the tall trunks and lightly-springing branches in the primeval forests, so their light-effects resembled the powdering of sunlight as it is refracted from myriads of colored surfaces in the leafy boughs. This art of capturing the sunlight, and holding it in the glowing, radiant glass that gives the old cathedrals their mystic light, was lost for centuries and has only recently been rediscovered. A great modern master in stained glass is the Norwegian, Emanuel Vigeland, of whose work the Swedish architect L. I. Wahlman says that "it is the revival of an art which architecture for six hundred years has missed, the only art which can transform the prosaic white light falling through the windows of library or church to a shimmer of legends and heroic or gentle tales such as we remember from our childhood."

Vigeland has studied the cathedrals of the thirteenth and fourteenth centuries, and like the masters of that age he is both artist and craftsman. Every detail of the laborious process is the work of his own hands. He first fires the glass before cutting it, in order to produce the smoky, mellow tones he requires, and he watches it through the half dozen or more firings before the glass is finished. His hand shapes the lead, using it freely to form the contours of the design and to accentuate shadows, instead of as a stiff network. In Oscarskyrkan in Stockholm, which was restored under the direction of Architect



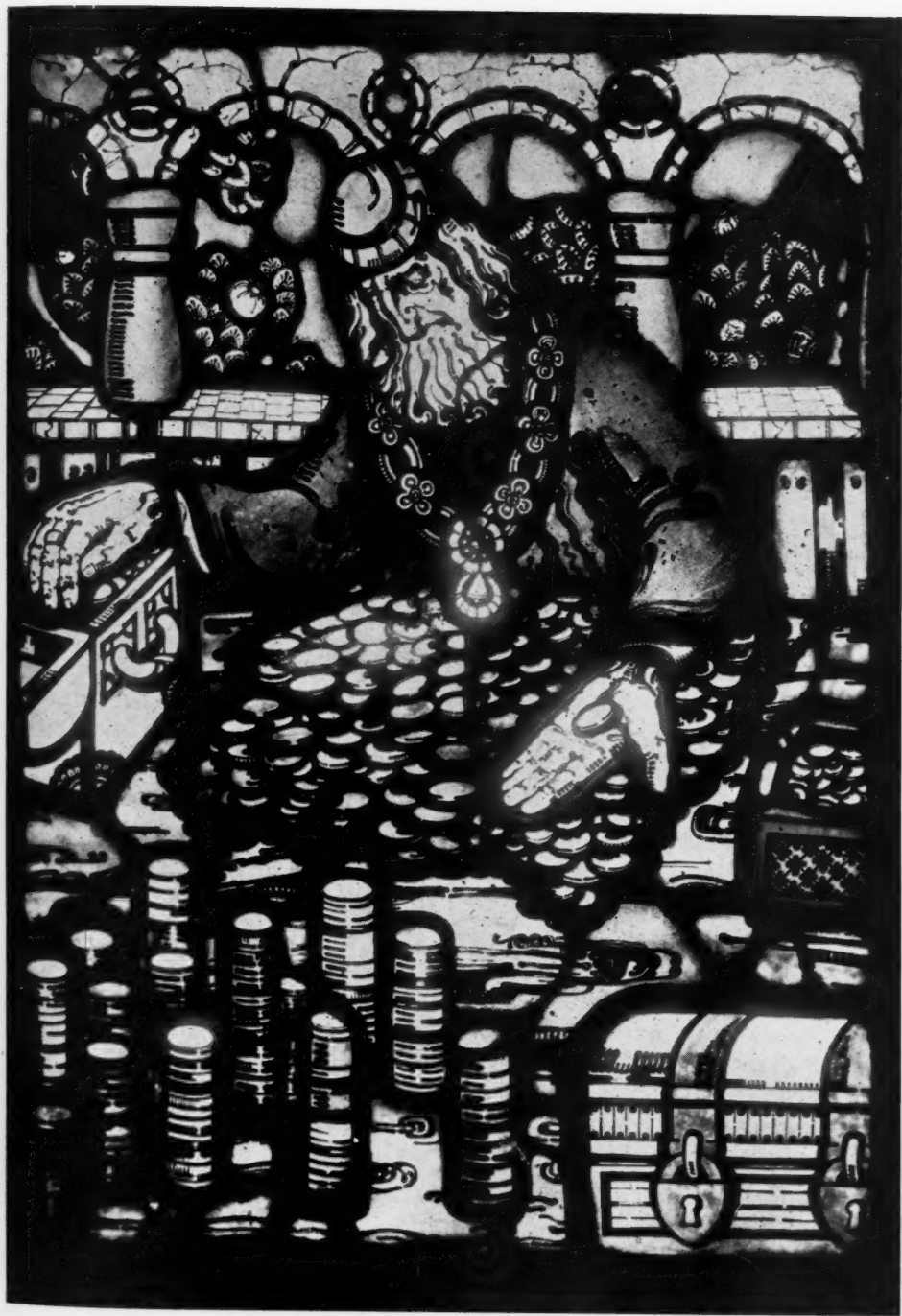
"THE MAIDEN AND THE UNICORN," STAINED GLASS IN THE MUSEUM OF INDUSTRIAL ART, OSLO

Wahlman, Vigeland has done his biggest work. There twelve smaller and eight larger windows lead gradually up to the effulgent glory of the great choir window.

Emanuel Vigeland, who is a brother of the sculptor Gustav Vigeland, practises his art in several forms. He first attracted attention by his easel pictures with symbolic subjects. In 1904 he contributed frescoes to the decorations of the Town Hall in Copenhagen. In the church at Gjerpen, Norway, he has designed both the forceful and interesting mosaic in the apse and the bronzes of the sculptured altar.



STAINED GLASS WINDOW IN THE CATHEDRAL OF RHEIMS, IN MEMORY OF THE ART HISTORIAN, JEAN FALLON, WHO FELL IN THE WAR, 1918



"THE MISER," STAINED GLASS WINDOW IN OSCARSKYRKAN, ONE OF A SERIES ILLUSTRATING THE PARABLE OF THE SOWER, DEDICATED 1922



"TOO WEAK IS THE KING'S BOW"—EINAR THAMBARSKELVIR IN OLAF TRYGGVASON'S SAGA BY SNORRE

Drawing by Christian Krohg

Sports of the Vikings

By FLETCHER PRATT

THE VIKINGS appear to have practised a wider variety of both active and passive sports than any other people of antiquity, a fact which may be referred to the spirit of contest that seems so high among people of the North. Chess for the Hindu or Arab is less a game than a mathematical exercise; for the Viking it was another opportunity to match himself with someone else. If any single racial characteristic emerges from the sagas, it is the universal desire to meet others in contests of strength, wit, skill, or fortune.

The esteem in which sports, whether of the athletic or indoor type, were held is well shown by the fact that they were reckoned *idrottir*, honorable accomplishments, along with the ability to forge a good sword, read runes, or compose poetry. At every Thing there was an impromptu athletic meet, and visitors to Norse courts were offered first hospitality, and second, a chance to prove themselves in some sport. Even so great a king as Olaf Tryggvason did not disdain to meet commoners on the democratic ground of athletics. His swimming match with Kjartan of Iceland is the earliest of which we have any record.

The athletic games of the Viking period were much like those of today, with the difference that they were more closely related to the then all-important business of war. There were tug-of-war contests, weight lifting, and above all wrestling and jumping. Some of the Icelanders seem also to have engaged in the curious and—one would think—not very pleasant sport of butting heads together. Running was rather shoved into the background by the more warlike exercises of archery and spear-throwing. Running and jumping on skis were considered fine accomplishments for a Viking gentleman, and skating was even held a proper sport for a king.

The high jump, as it is called today, is the only sport in which we can find a record to compare with modern performance. Of Gunnar of Lithend, the *Njála* says, "He could leap more than his own height with all his war gear"—rather a big story when one considers that Gunnar is presented as an exceptionally tall man, probably well over six feet, and that the modern world's record is only a couple of inches higher than six feet. But it is not incredible. The "war gear" consisted only of a steel cap and a sleeveless shirt of light ring-mail. Charles Hoff recently broke the world's pole vault record in a dress suit—a far more hampering affair than Gunnar's war gear.

Moreover Gunnar, like Olaf Tryggvason, was one of the most accomplished athletes of his day, so that saga men long after his death thought his prowess worth noting. Both Gunnar and King Olaf seem to have been ambidextrous, and of the latter's athletic skill we are told much. He could walk around a moving ship on the oars, meanwhile juggling three daggers, and could out-swim, out-run, and out-climb any man of his time.

Similarly, there are tall tales of the archery of Einar Thambarskelvir, who could send an arrow through an undressed hide. But here again modern achievement vouches for the accuracy of the saga, for Dr. Saxton Pope put an arrow clean through two thicknesses of Damascus mail, and Art Young has killed a grizzly with a single shaft.

Among sports, as distinguished from athletic contests, horse-fighting was the prime favorite; the references to it in the sagas outnumber those to all other sports. The fighting horses were stallions, which were urged on to do battle in a ring of fixed dimensions, several mares being kept just outside the ring to encourage them. Victory often inclined to the side of the horse which had the most skilled driver or backer, as is evidenced by a passage in Bishop Aron's Saga:

"Now Aron and Thorarin took off their overcoats and took sticks in their hands; then they went to where the king's horse stood outside the circle; they touched it with their sticks. . . . It rushed at the horse of Gaut and the latter at it, and they came together violently. The horse of Gaut was now much pressed, for the king's horse was sup-



THE MEN-MATCHING OF THE BROTHER KINGS, ÖSTEIN AND SIGURD. FROM SNORRE'S SAGAS
Drawing by Christian Krohg

ported with strength; and it was said that it so had the best chance."

Next to horse-fighting, ball-playing ranked in favor. Just what the ball-game was it is difficult to decipher from the saga accounts; it is never mentioned save when the game ended in a row, and presumably the disputes resulted from some infraction of the rules. But as nearly as we can make out, the ball-game was an illegitimate ancestor of baseball. The game was played on ice or on some stretch of ground that offered a wide, hard, smooth surface. It seems from the account in *Grettir's Saga*—the best description of this rather uncertain game—that the players were matched in pairs, a batter and a catcher in each, several pairs playing at once. The object of the batter was apparently to hit the ball beyond the catcher's reach. A wooden bat was used, and a wooden or hide-covered ball.

Of the indoor games, the most typically Norse was that of men-matching, which consisted in recalling the deeds of one man and setting them off against those of another. King Eysteinn, it is recorded in *Heimskringla*, says to his brother king, Sigurd: "It is a common custom over the ale-table to compare one person with another, and now let us do so," and the two fall to comparing, after the following manner:

Sigurd: "Do you remember that I could drag you under water, as we swam together, as often as I pleased?"

Eysteinn: "But I could swim as far as you and could dive as well; and I could run on snow-skates so well that nobody could beat me, and you could no more do it than an ox."

This sport also frequently ended in a free-for-all, as is not surprising.

Gambling with dice was frequent, the player who threw the highest number taking the stake; as St. Olaf and the Swedish king did for Hising Island. The dice, from samples found in various places, seem to have been of the usual antique type, oblong and with the numbers 2, 3, 5, 6 the only ones appearing.



KING SAINT OLAF AND THE SWEDISH KING OLAF PLAYING DICE ABOUT HISINGEN. FROM SNORRE'S SAGAS

About the board games there is disagree-

ment even among the best authorities as to what they were. Chess, at least in the later saga period, was certainly one of them; but it was a chess of quite different form from that we know; and all evidence points to the conclusion that chess was not the only board game, though both in Viking times and after it was by unskilled writers confounded with other games.

When chess first appears in Europe, at about the time of Charlemagne, it is in the form of "Shatranj," the chess still played in the Orient, in which the bishop is limited to a move of two squares, and has the power of overleaping an intervening piece, while the queen is reduced to a single move in a diagonal direction. Now some time in the middle ages (the records are distressingly vague in cases like this) chess was made over into the modern game; but the first recorded instance of the modern game being played is from the fifteenth century, and the probabilities are against the Vikings having played the modern game, though there is no direct evidence.

Chess in Viking Scandinavia also developed peculiarities of its own, which were not ironed out till the seventeenth century. Each type of checkmate was given a special name, and a mate by means of a pawn was held the most honorable to the victor and the most disgraceful to the loser. The game was almost always played for stakes, and when a player, after having achieved a mate, could bring another piece to bear on the already mated king on the next move, it was held to count a double game; a third mate similarly made it a triple



KING CANUTE AND EARL ULF QUARREL OVER CHESS
Drawing by Morris M. Williams in Eleanor Hull's "The
Northmen in Britain"

common there, before intercourse with the Vikings could bring it to the North at all. Games spread slowly.

It has been quite generally assumed that chess is mentioned in some of the earlier sagas; but in looking over all the early saga references to chess, we find they are to *tafl* or *hnefatafl*—quite a different thing, as we shall see. When the reference is undoubtedly to chess—that is when it refers to a specific chess piece or uses the terminology of the game unmistakably, as in St. Olaf's Saga—it always turns out that the saga was written some time after the beginning of the twelfth century.

There are, indeed, a good many references to a game always described as *tables* or *hnefatafl*, as distinguished from *skakatafl* which is indubitably chess. There is a possibility, then, that "tables" and

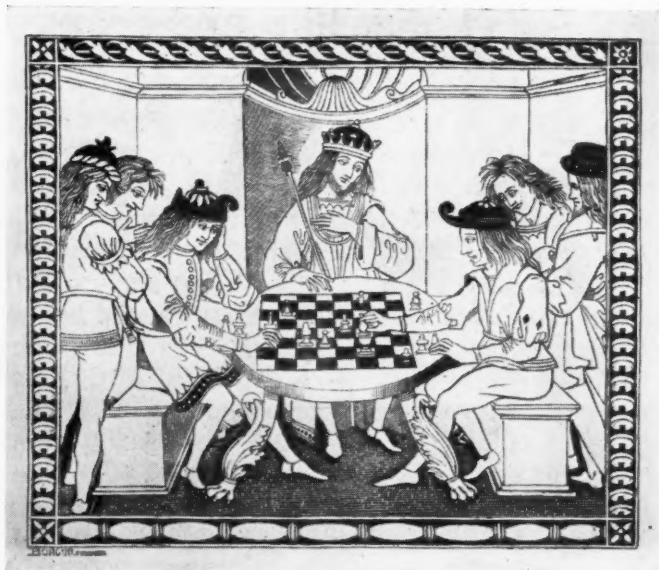
game, and so on.

However, there is quite good ground for believing that chess was not played at all in the Viking lands much before the twelfth century. A good many "men," evidently used as pieces in board games, have been found in tombs antedating this: but it would take a considerable stretch of the imagination to picture any of them as chessmen. Moreover, the game was a new one at Charlemagne's court, and time must be allowed for it to become common in France, to be imported to England, and become

chess are two wholly different games, a possibility much strengthened by at least three references in the mythical - heroic sagas and one in the *Roman de Brut* to "tables and chess," marking them as two distinct games, and one of these references is to a board on which "tables" could be played as well as chess. What then was "tables?"

Dr. Willard Fiske has traced down the whole history of games in the middle ages through innumerable references, and has shown that there was a game called "tables" in every country of Europe, and that the game was what is now known as backgammon or trictrac. The change in name appears to have come about in the seventeenth century, but the number of references to "tables" and the known date of the introduction of chess into southern Europe make it almost certain that the game the early Vikings played was not chess but backgammon. The character of the pieces found in graves—many of which, by the way, are fitted with a peg-and-hole arrangement for playing on shipboard—agrees perfectly with this view; they would make very good backgammon pieces but most inefficient chessmen.

One last word. There is a disputed passage in *Völuspó* in *The Poetic Edda* which has been translated "The golden tables, Stand amid the grass," and which has been generally interpreted as referring to chess. It is this reference that makes the difficulty, but if "tables" be understood as referring to backgammon, the game, and not to chess tables, would not the difficulty disappear?



OLDEST KNOWN PICTURE OF CHESS
From a Fourteenth Century Manuscript



CHESS PIECE FOUND
IN NORWAY

Longfellow and Scandinavia

*His Visit to Denmark and Sweden in 1835
With Some Unpublished Letters*

By JULIUS CLAUSEN

A TRIP from America to Europe was no trifling matter a hundred years ago. Sails were still the chief means of propulsion; steam, if used at all, was only an auxiliary on the great packet boats which crossed the Atlantic, often consuming as many weeks as the modern steamer takes days. In 1826, the young university fellow,



HENRY WADSWORTH LONGFELLOW

Henry Wadsworth Longfellow, was thirty days on the way from New York to a French harbor, and yet we are told that it was a fortunate and speedy voyage with pleasant weather.

The young man, who had not yet completed his twentieth year, had recently graduated from Bowdoin College. While there he had given brilliant evidence of his talent for languages, distinguishing himself especially in the translation of Latin verse. When, therefore, a chair in modern languages was to be established at Bowdoin, he was, in spite of his youth, regarded as the logical candidate for the position.

Naturally he needed to prepare himself for the work, and America then was decidedly not the place

to study modern languages. Mr. Longfellow was expected to go into the matter thoroughly. He was therefore sent abroad, all by himself, to spend some years in foreign study. We may well believe that such a trip at the time was unusual and something of an adventure.

He came, he saw, he conquered. The journey which began in France was continued in Spain; a whole year was spent in Italy. It will be seen from this that the future professor gave his attention first and

foremost to the Romance languages, although his three years in Europe ended with a study period at Göttingen University. He was gone fully three years.

After his return, Longfellow entered on his duties of teaching modern languages at his alma mater, where he remained for five years. He was then offered the chair of modern languages at Harvard, which was, of course, a decided promotion. Again he made it a condition that he should first be allowed to prepare himself by a study trip abroad, and this time he wanted to go to the Germanic and Scandinavian countries.

In the spring of 1835, having recently married his childhood friend Mary Potter, he embarked for Europe. This time the packet went to London, and the party continued via Hamburg and Travemünde to Denmark, arriving in Copenhagen June 17 on the Danish steamer Frederik VI. In the list of arrivals to the city we see "Mr. Longfellow with wife, two sisters-in-law, and one servant"—so it was quite a retinue the young professor brought with him.

The stay in Copenhagen lasted only two days, after which the party embarked for Göteborg. Longfellow was anxious to learn to read the Swedish language and remained in the country two and a half months.

Sweden then had no railways, and the journey from Göteborg to Stockholm had to be made by mail coach, which took a long time. Alas, the travelling methods of olden times!—inconvenient and wearisome often, slow always, and yet we can not but regret that leisurely progress and the intimacy and sincerity it fostered. Impressions had time to sink in and were not immediately effaced by new sights. How completely Longfellow's heart was won by the beauty of Swedish nature is attested by the Foreword to his translation of Tegnér's *The Children of the Lord's Supper*. In this description of the land and the people we see what a vivid impression the Swedish midsummer festival with its flower-wreathed Maypole made upon the young American poet, but most of all he rejoiced in the fair Northern summer night, in which he notes that he can see to read at midnight without a candle. We can not refrain from quoting a few lines from his rhapsodic tribute: "O how beautiful is the summer night, which is not night, but a sunless yet unclouded day, descending upon earth with dews and shadows and refreshing coolness! How beautiful the long, mild twilight, which like a silver clasp unites to-day with yesterday! How beautiful the silent hour, when Morning and Evening thus sit together, hand in hand, beneath the starless sky of midnight."

Before reaching Stockholm, Longfellow and his wife had the opportunity to attend both a church service and a wedding in Dalecarlia. He praises the piety as well as the courtesy of the peasants, and he learns to love the red cabins and the tow-headed children. But



CHURCH-GOERS IN DALECARLIA
Painting by Wilhelm Marstrand, 1851

when he arrived in Stockholm, his Calvinistic upbringing and his English ideas of the Sabbath received a severe jolt at the sight of Swedish parsons not only smoking, but even drinking punch and playing cards on a Sunday afternoon.

In spite of this, Longfellow enjoyed his two months in the Mälar city. He met some interesting men, among them the great chemist Berzelius and the runologist Liljegren, at the same time as he associated with members of the American Legation. Eagerly he threw himself into the study of Swedish, and before leaving the country he wrote home: "The Swedish language is soft and musical with an accent like the lowland Scotch. It is an easy language to read, but difficult to speak with correctness owing to some grammatical peculiarities. Its literature swarms with translations. Cooper and Irving are well known, most of their works having been translated, and are read with delight. . . . Sweden has one great poet, and only one. That is Tegnér, Bishop of Wexiö, still living. His noblest work is *Frithiof's Saga*, a heroic poem founded on an old tradition."

That Longfellow should admire Tegnér was natural. In both there was the same highly developed sense of form, the delight in musical and flowing verse and in the play of rhythms. In both the beauty of form is ennobled by high idealism and by a romantic veneration for the past. The two poets never met; but when Longfellow had translated four fragments of *Frithiof's Saga* besides *The Children of the Lord's Supper*, Tegnér wrote that no one had interpreted his ideas more accurately or given them a nobler form than Longfellow had.



THE MÄLAR CITY AS LONGFELLOW SAW IT
From an Old Lithograph, 1850

In August Longfellow visited Uppsala University, and toward the end of the month began the return journey, this time through the Göta Canal, which roused his great admiration. September 10 he arrived in Copenhagen with his wife and one sister-in-law, Miss Crowninshield. (The other must have remained behind in Sweden.) They took rooms in what was then the finest hostelry in town, the Hotel Royal, opposite the royal castle.*

The visit to Denmark was much shorter than that to Sweden, being limited to a fortnight, but was therefore all the more intensive. At that time there was in Denmark a group of men who had done distinguished pioneering work in the field of Old Norse scholarship. The Society of Northern Antiquaries had just been formed, and through the good offices of Chr. Rafn, Longfellow gained admittance to this very exclusive circle. Rafn had put out an edition of the Icelandic sagas considered masterly according to the theories of that time. Through him this new material was revealed to Longfellow, and before long he could read the sagas in the original. The enthusiasm with which they inspired him is seen in his great cycle *The Saga of King Olaf*, in *Tales of a Wayside Inn*, where in magnificent verse he tells the story of Olaf Tryggvason.

Another man whom Longfellow met was the remarkable archæologist Chr. Jürgensen Thomsen, founder of the National Museum in

*The house is still standing, but is no longer a hotel. It is now occupied by the offices of the big Copenhagen daily, *Nationaltidende*.



J. A. BÖLLING

Denmark, and known all over the world for his division of antiquity into the Stone Age, the Bronze Age, and the Iron Age. The Icelandic scholar Professor Finn Magnusson and the two secretaries of the Royal Library, Chr. Molbech and J. A. Bölling, were among others that he met. Bölling became his best friend in Denmark. This came about because he undertook to teach Longfellow the rudiments of the Danish language and did it so well that his pupil—with his genius for languages and the background of Swedish he already possessed—learned to read Danish in ten days. Moreover, Bölling was a man with social instincts and an agreeable warmth of

manner. He introduced his new friend, the young American professor, to the publisher and bookseller, Riise. The three would meet in Riise's rooms, which were lined with book-shelves, and where they could talk undisturbed as they puffed away at long pipes. Or they would take walks in the idyllic surroundings of Copenhagen, and on one of these occasions, while strolling along "Lovers' Path," they saw the king of Danish poets, Oehlenschläger, whose stately bearing impressed the visitor. Another time they drank their coffee in a little coffee-house when some strolling musicians came in and sang the Danish national anthem. Longfellow already knew the words of *King Christian* from Ewald's poetic drama, *The Fishermen*, where it occurs; and upon hearing the music, he instantly sat down and wrote his brilliant translation, which came out in *The Knickerbocker Magazine* in 1838:

*King Christian stood by the lofty mast
in mist and smoke;
his sword was hammering so fast,
through Gothic helm and brain it passed;
then sank each hostile hulk and mast
in mist and smoke.
"Fly!" shouted they, "fly, he who can!
Who braves of Denmark's Christian
The stroke."*

Nothing could better reproduce the spirit and rhythm of this poem than Longfellow's translation.



HOTEL ROYAL IN COPENHAGEN. IN THE BACKGROUND NIKOLAI TOWER, TO THE LEFT THE PALATIAL HOME OF THE MELCHIOR FAMILY WHERE HANS CHRISTIAN ANDERSEN WAS A FREQUENT VISITOR. PHOTOGRAPHED ABOUT 1860

A medieval ballad and an exquisite version of Baggesen's popular poem *Da jeg var lille* were also fruits of this visit to Denmark.

*There was a time, when I was very small,
when my whole frame was but an ell in height;
Sweetly, as I recall it, tears do fall,
and therefore I recall it with delight.*

*.....They perished, the blithe days of boyhood perished
and all the gladness, all the peace I know:
Now have I but their memory, fondly cherished;—
God! may I never lose that too!*

In a letter to his father, dated September 20, Longfellow tells about his visit to Copenhagen, with which he seemed well satisfied. He writes: "With Copenhagen, I am much delighted. It is a finely built city, with spacious streets and handsome houses. In parts, however, it has a desolate look. There is a marble church, half built and falling to decay,* and they will get quite a crop of grass this year

*The Marble Church, completed a century and a half after its foundation had been laid, is now one of the sights of Copenhagen.

from the great paved square in front of the Palace. But other quarters are more lively. There is a library of 400,000 volumes;* a crowd of literary men, and a great deal of mental activity."

With the last ship of the year, the Longfellows left Copenhagen at the end of September and went on to Holland. There Mrs. Longfellow was taken sick, so that the stay was protracted several months. When she was believed to be well, they went on to Heidelberg, but here the malady broke out again, and in the early part of the following year the young husband lost his wife, while about the same time his Danish friend Mr. Bölling suffered a similar loss. Longfellow's letter to him is full of delicate sympathy.

"Heidelberg, June 24, 1836

"My dear Sir,

"I have delayed for a long time to fulfil my promise of writing to you. Circumstances of a very painful nature, which you have probably heard from Prof. Rafn—I allude to the sickness and death of my wife—have thrown such a gloom over me, that I have not had the heart to write to anyone. . . .

"You too have suffered affliction, and I can truly sympathize with you in your loss, as the same bereavement has been mine. How little did we think, when we walked together about the environs of your native city, that each of us was so soon to lose his best earthly friend. Such, however, has been the will of Providence. We have left to us the pleasant recollection of the goodness of the departed, the trust that they are happier, than if they had remained with us, and the cheering hope of meeting them again, where there will be no more sorrow nor parting.

"The two volumes of *Outre-Mer*** I shall put in the bookseller's hands to-day, to be sent by the best opportunity. I hope they may afford you some amusement. At all events they will be a slight token of my friendly remembrance.

"I shall leave Heidelberg to-morrow for a tour to Munich and the Tyrol. On my return I hope to find a letter from you, informing me of your health and well-being. Present my best regards to Professor Rafn and to our friend Riise, in whose rooms we passed so many pleasant hours together.

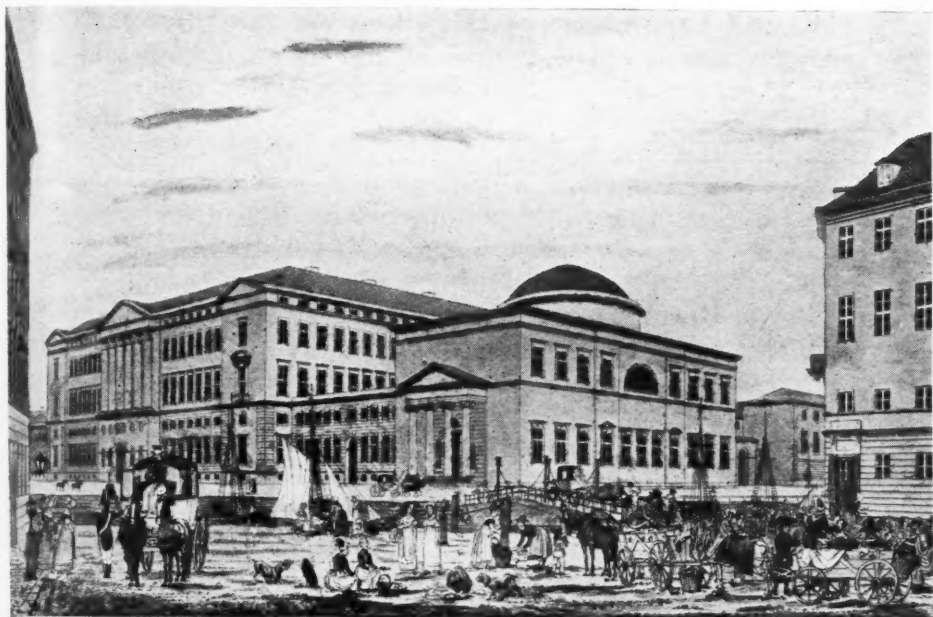
"Very truly yours,

HENRY W. LONGFELLOW."

The next letter, dated April 23, 1837, was written after Longfellow

*The Royal Library, now containing about a million volumes.

***Outre-Mer* was based on Longfellow's impressions during his first trip to Europe but was not published before 1835, when it first appeared in *Harpers* magazine.



VIEW FROM THE HOTEL ROYAL, SHOWING THE MARKET AT THE DOORS OF THE ROYAL CASTLE
From a Drawing by H. F. G. Holm

had entered upon his duties at Harvard. It seems to breathe a certain longing for Europe.

"I have at length reached my native land, and entered upon the duties of my profession at this University. The sound of a foreign language I seldom hear, and Europe seems far, *very* far away. But within a few days a ship will sail for the Baltic, freighted with a Minister Plenipotentiary for St. Petersburg. I can not help availing myself of the opportunity to stretch my arm over the Atlantic Ocean and shake hands with you once more: and already at the very thought, Copenhagen, with its wide and stately streets and great squares, and pleasant green alleys under the ramparts, seemed nearer to me. I have always regretted that it was not in my power to stay longer in that fair city; and sometimes think, with deep sorrow, that perhaps, if I had passed the winter there, I should not now be so desolate as I am, and so alone.

"What is there new in Danish literature? You will do me a great favour if you will note down for me the names of your best writers, in the order they hold in your estimation. —What do you think of Henrik Wergeland and his poem *Skabelsen, Mennesket og Messias*? Is he considered a great poet?

"When I last saw you, I think we were speaking of an American book called *A Year in Spain*, which, if I mistake not, has been translated into Danish. The person who takes charge of this letter is the author of this book—by name Alexander Slidell, Lieutenant in the navy of the U. States. If he can leave the ship at Copenhagen, he will go to see you at the Library. You will find him very intelligent and very agreeable. I beg you show him that beautiful little MS., that precious book, on parchment, with illuminations.

"How is Riise? Do you smoke together as much as you used to do? Oh, I wish I could step in some evening and take a friendly pipe with you both, and talk about books! What is the use of living so far apart. Tell Riise that Cooper was very much delighted to get the translation of his works.* Do not forget to remember me most cordially to the friendly man.

"Good bye. Write me soon.—"

A third letter is devoted chiefly to matters of business. Longfellow has purchased some American literature for the Royal Library in Copenhagen. He lists the books and prices and asks if Bölling will in return send him the best Icelandic dictionary and the best editions of the Prose and Poetic Edda. In the same letter he inquires about the position of literature in Denmark and relates that he himself has the novel *Hyperion* in press and promises to send his Danish friend a copy.

In 1842 Longfellow asks Mr. Bölling whether he has met the American minister in Copenhagen, Mr. Jackson. If not he ought to make it a point to do so, as Mr. Jackson is a very intelligent and agreeable man. About himself he says that he has published two volumes of poems, *Voices of the Night* and *Ballads and Other Poems*. "In the last is the Ballad of an old Berserk, which I think would interest you in Denmark. . . . I have also in press a drama *The Spanish Student*." And with a sigh he adds: "I recall always with pleasure my short stay in your beautiful city, and wish it were in my power to pay you another visit at this time. But alas! it is impossible."

*The collected novels of James Fennimore Cooper were published in Denmark 1831-61 by J. Riise. Some of them Riise himself had translated, among them *The Last of the Mohicans*. About one-third of the books were out in 1835, and Longfellow took these along in his trunk to give Cooper—surely the smallest honorarium that the author could have received.

Olav Duun, a Spokesman of Peasants

By PHILLIPS DEAN CARLETON

THE LANDSMAAL movement has above all else given a note of absolute authenticity to Norwegian Literature. The Peasant can speak to the world with no literary mediator, can phrase his own saga. The results of this new movement bid fair to bridge that dark gulf in Norwegian literature between her saga time and her

resurgence in the nineteenth century, and to continue her traditions in a style strikingly reminiscent in its unconscious strength of the sagas and yet adapted to the more complex conditions of modern existence.

The earlier protagonists of Landsmaal catch the imagination of a foreign student by their lusty fighting; they complement and fortify the great literature of the Riksmaal authors, give a fullness and roundness to Norwegian character. But Arne Garborg, most characteristic and likable of these earlier authors, was, like the rest, forced to waste much of his strength in needful controversy, and leaves as his most unforgettable contribution *Haugtussa*, a cycle of unusual poems.

The turn of the century, however, saw

a new renaissance in Norway—two new lines of endeavor that, despite any surface bickering, political or social, were fundamentally fused and united in building a great literature. Hamsun is well known abroad, but the Landsmaal authors who have built with him have not yet, except in a few instances, reached English translation—and until they do, a large portion of Norwegian life and thought must be left in obscurity.

It is an important event, therefore, that Olav Duun's *The Good Conscience* has lately appeared—the first of this author's books to be rendered into English. Olav Duun is perhaps the greatest living spokesman for the Peasant and the Peasant mind. He has had a tremendous task to fulfill and has performed it most creditably. He had to interpret not only the Peasant mind—Hamsun has done that in *Growth of the Soil*—but the Peasant mind under the weight of tradition, under shifting social conditions, changed ways of living, in the struggle between an outworn paganism and a new



OLAV DUUN

Christianity. These difficulties Hamsun escaped by starting with a First Man.

Mr. Duun was well equipped to be the chronicler of his people. He was born on a farm set back on a long arm of the sea just north of Trondhjem, to a family of notable antiquity and proud tradition. He was the recipient of the oral sagas of his family and the neighborhood; the whole life of that community in bygone days must have passed before his eyes as he sat beside the fireside on winter evenings and heard "Anders," a blind Northern Homer, tell of long vanished tragedies that became none the less sharp-edged and clear in the telling, as the old man relived his youth. And when the old man plunged into the hearsay past, Duun says later in his chronicle, his lies stood as firmly fixed as nails in the wall. The tragedy is no less poignant, but its edges have been smoothed by time, and supernaturalism enters with a heavy hand to reinforce fate. When the time came for him to write, he had his materials to hand, and the superb arrogance of the artist to form and create. Most notable of all his works is the six-volume series called *The Juvikings*, which relates the history of generation after generation of a great family from their first appearance out of antiquity to modern times. Farmers and freebooters were the first ancestors, but their line ends early in the first volume with the death of Per Anders, when the Old Ones gather by his bedside and call in the mist of the long winter night. Henceforth the line is split. There is the farmer with his acres heavy on his back and tradition tight about him, and there is the wastrel, the restless son, the inarticulate poet with his fierce energies constricted by the times and the society about him. From the early eighteen hundreds on, the line swings and veers under the changing conditions and the new life growing up, till it at last finds its balance in the modern era. All this is told in a swift sharp prose, racy with colloquial speech, smacking strongly of soil and sea wind.

The Juvikings, sufficient in itself to make an author famous, is, however, but a portion of a library of nineteen volumes, all of high merit, whose production is the more remarkable when one realizes that Duun is only fifty years old and has, since he was twenty-seven, carried on an active career as educator and school teacher in Norway. He merits a world-wide audience.



At Mårbacka

By VELMA SWANSTON HOWARD

THIS SUMMER I had the rare privilege of spending three weeks at Mårbacka Manor, the home of Selma Lagerlöf. It is no exaggeration to say that Miss Lagerlöf is the idol of the Swedish people, and perhaps it is but another proof of her genius that she can fill this position acceptably, live up to its many demands, and meet with loving response all the love that is showered upon her. Truly the world has made a beaten track to her door, else how account for the lines of automobiles parked along the road outside the gates of Mårbacka during the summer days. A chain across the entrance, as if there were a shrine just beyond, gives a gentle hint to possible intruders. When we took our afternoon drive we passed between two lines of friendly cars, greeted with smiles and bows, respect bordering on reverence, while Miss Lagerlöf bowed amiably, accepting the homage modestly as one who is accustomed to it. And when we returned we repeated the experience. The cars were still there—perhaps not the same cars, but the homage was the same.

Mårbacka seemed to me a little world all by itself. Such quiet, such serenity, reflecting the spirit of the hostess! It was in strange contrast to the ordinary life of a New Yorker accustomed to ways



SELMA LAGERLÖF, WHO WAS SEVENTY YEARS OLD ON NOVEMBER TWENTIETH

that are hurried and altogether different. This was a vacation summer for Miss Lagerlöf. When I have visited her at other times, a book was under way; but this time the book had been completed and was on the press, so our days together were rare days, all very much alike, save possibly for a variety in the quality and number of visitors, some coming by appointment, others taking courage and sending in a card. I was particularly interested in the groups of children from Denmark and from Norway who came to call upon the author of *Nils*; and it was good to see how pleased Miss Lagerlöf was to entertain them, to visit with them, and to have her picture taken with them; how she saw to it that the boy who operated the camera should have his turn to be in a picture, and how she helped pose a group on the steps of Mårbacka Manor. One party of students who were seeing Sweden on foot came from Germany, travelling with knapsacks on their backs, without hats, dressed in khaki, and cooking their own meals. They sought lodgings over night, and the hospitality of the barn loft was extended to them, which they regarded as a great honor. In the morning they appeared all clean and rested to thank their hostess and start on their way, but not until Miss Lagerlöf had personally shown them the interior of the house, the rooms on the first floor, the beautiful drawing-room and the dining-room. Their enthusiasm mingled with awe amused the hostess, for nothing ever bores Miss Lagerlöf. Sometimes there were groups of younger children travelling with an instructor, little hikers like our own scouts. Again the cameras, again the patience of the hostess, the gracious loving response in which she never fails. What a wonderful listener Miss Lagerlöf is! Everyone who comes brings her a message from the world outside. Two nurses, Swedish women, came from the Philippines, and what they had to tell was a delight to Miss Lagerlöf. If you have nothing to take when you go to Mårbacka, you had better not go; but I'm sure you will find that you have more than you dreamed of as you confront this astute, sympathetic listener who has a way of drawing out the best in you. There are no eccentricities of genius about Miss Lagerlöf. She is herself, but that self is poised, balanced, beautiful, tolerant, and comprehending. Whether the visitor is from the Orient or from America or is one of the fifty peasant farmers on her estate, she understands, harmonizes, and responds. And now she is meeting her seventieth birthday with youthful eyes that twinkle in a challenge to its too early coming.

Our days at Mårbacka lent themselves to unsuspected system. There was a quiet and an orderliness about everything that set events marching past decorously as if timed in an otherwise timeless day. At eight in the morning came a maid with hot water; at nine came breakfast; a morning walk with the collie followed, a walk around the garden to see how the peas and cabbages were doing, a call upon the

cows and chickens, and a stroll among the flowers. Such flowers! even eclipsing the glory of color in the wild flowers, and that is saying much. We return to the house. The mail arrives and is sorted. Miss Lagerlöf goes at once to her study to answer letters, leaving the alluring array of newspapers and magazines for her guest to enjoy. After dinner, which was served at one o'clock, Miss Lagerlöf perused the papers and periodicals. Then came an afternoon nap. At four o'clock coffee and cakes were served in the cosy entrance-hall. After coffee came the long motor drive around the lakes, through the woodlands to points of interest, romantic and historical. Sometimes we would stop to gather wild flowers, irresistible in their beauty and variety. By seven we were at home again and supper was served. In the evening Miss Lagerlöf sometimes played for me Swedish folk music, or a bit of Beethoven. When the supper table had been cleared, she would play her favorite game of solitaire, while I read aloud selections from our American poets, or a short story, or an article from an English or American magazine. Miss Lagerlöf is informed on the affairs of the world; the periodicals she reads are as often in French or German or English as in Swedish. At nine-thirty the house was closed for the night, and we went to our rooms to retire at our own sweet will. The nights were light, not light enough for reading, but wonderful for meditation and dreaming, for the view from my window was out over the park with its fine old trees and the landscape stretching away in the soft, mystic light of the northern summer night.

Mårbacka Manor has changed some since I visited Miss Lagerlöf in 1914. A new story has been added, and the rooms have been newly decorated in artistic designs and coloring worked out by the best decorators. In the drawing-room there was the same long sofa that is pictured in *Mårbacka* on which the children sat in a row at Christmas time to listen to the funny old men who came in to sing ditties of wonderful heroes and ghosts. Well, the sofa is still there! On the wall of Miss Lagerlöf's bedroom is a portrait of Lieutenant Lagerlöf, her father, whose character is so charmingly depicted in her autobiography; a genial, happy gentleman who always sounded the note of joy in the family. There is a cheer and lightness about the interior of the Manor house everywhere. In her study is a long writing-table facing an array of windows looking out over the park at the rear of the house. On the wall is a painted map of Sweden, and hovering over it is a golden goose with the boy "Nils" astride its back.

Miss Lagerlöf practically manages her large estate herself, and answers her letters without the aid of a secretary. Systematic, orderly, and practical, she has in her study a filing system of her own devising. If a letter from Turkey or Japan or America is wanted, it has its proper place, so that no time or energy is wasted in looking for it. This marvellous system prevails everywhere at Mårbacka. No con-



THE MISTRESS OF MÅRBACKA

Photograph by Heurlin

fusion, no undue haste or worry, everything complete at all times as if unseen hands at unknown hours had produced perfection.

I thought that Miss Lagerlöf had changed less than anything connected with Mårbacka. Her hair is white, but she has, if not eternal youth, eternal maturity. While she is reserved and dignified in manner, there is a kindliness and a playful humor that make one feel at ease. The merry twinkle in her eyes reveals appreciation of all that is human, and there are dimples about her mouth.

My American anecdotes amused her, and she seemed never to tire of them. She is such an adorable listener that, after you have pronounced her a capital conversationalist, it suddenly dawns upon you that you have done all the talking yourself.

Near the entrance to the drive leading up to the house is a large wire structure containing a pair of peacocks that are greatly admired by visitors. Pharaoh is a splendid bird with a most gorgeous spread of feathers, while his modest appearing consort was without a name—until I had the honor to christen her Delilah, in the names of Isis and Osiris, which amused Miss Lagerlöf not a little. These birds and the collie are the pets at Mårbacka.

Memorable beyond words was the beautiful hospitality of Mårbacka, the atmosphere of peace and joy which pervaded the home and enfolded, as it were, everyone there. During that happy visit with Miss Lagerlöf I had a consciousness of the unreality of the wave of

pessimism now engulfing the world. It has been said that Värmland raises more poets than potatoes. However that may be, there lives with me the memory of an ideal life in a world so remote from the confusion and the strife of daily living, that I am not quite sure that I may not have been looking down from the stars.

Selma Lagerlöf in America

By HENRY GODDARD LEACH

WHEN I first saw Selma Lagerlöf at Mårbacka, in 1909, she expressed a doubt whether she would ever have a large audience in America. I told her that her day would come; it was but a question of time and an intelligent publisher. It was *Nils Holgersson* rather than her earlier books that introduced her to America. The children read *Nils* at home and in the schools. They talked Lagerlöf to their elders, who began to read *Gösta* and *Jerusalem*; and Selma became one of our classics. It is a common phenomenon that in every period of literature some artist arises independent of the current trend to shock his milieu and to prove a rule by an exception. So fantasy and the eerie element in Selma Lagerlöf have won out against the clamor of realism. Lagerlöf's books have been welcomed by Americans surfeited with iconoclasm. Her popularity has helped to create an audience for native American romances like Willa Cather's *Death Comes for the Archbishop* and Thornton Wilder's *Bridge of San Luis Rey*. I do not mean that she is old-fashioned. That "stream of consciousness," which is one of the currents of modernism in the novels of Virginia Woolf and the raconteurs of the present decade, was apparent in Lagerlöf in her *Gösta Berling* as early as the nineties.

Selma Lagerlöf, despite what some venomous Scandinavian critics have said, is both the people's writer and the critic's author. In other words, she is a classic along with her opposite, George Bernard Shaw. As an example let me cite but one short story, *The Dean's Daughter*, first published in an English translation by Velma Swanston Howard in the *Forum*. It was a broadly human popular story; the issue sold on the newsstands. But my associates feared that it might not satisfy the critical, the expert appraisal. It did that also. Mr. O'Brien, the most precious of our critics of the short story, decorated Selma Lagerlöf's tale with his triple star.

(All rights reserved by the author except Swedish Rights to *Svenska Dagbladet* and all American Serial Rights to the AMERICAN-SCANDINAVIAN REVIEW.)

Christmas Night

By MARIE OLSEN

CLOSE to my home in Sweden lies the prosperous farm where I spent the most impressive Christmas of my childhood. It is vivid in my memory, because on that night I first heard the cries of a newborn baby and the pathetic mooings of a new calf.

I left home filled with an expectancy that quickened the pace of my feet trudging through the Christmas snow towards the homestead of our wealthy neighbors. The brilliant sun was setting in the west, and the snowfields glistened under the departing rays of the sun. The branches of the pine trees, heavily weighed down with crystal snow, closed in on the road, while the pliant birches nodded their heads together trying to free themselves from their burden. When the wind occasionally blew through the trees, they seemed to sigh with relief.

I was eager and glad to be a visitor again at the Göransson Farm, for to me it had seemed a festive day when in October I had attended the funeral of Grandfather Göransson. The gravity of the funeral had left no impression on me, for as I passed by the casket, gripping the hand of my mother, I closed my eyes so as not to see the face it contained. In my mind brewed a secret pride, for many of my playmates had never attended a funeral. And at the time I was not afraid of ghosts.

Throughout the funeral my attention was centered on Stina. My heart went out to the big, likable, hard working maid who, dressed in her peasant finery, stood there by the coffin sobbing, the tears running in streams down her massive face. She seemed to be the only one who really cried, the only one who objected when the men began to put the lid on the casket. And when the procession started for the village church-

yard, Stina called repeatedly, "Göransson, Göransson!" The peasant women nodded their heads, and whispered.

I attended church with the mourners. But for me the crowning event came when I sat before the dinner-table and looked at the spread of cheeses, pickled fish, newly baked bread and pastries, foaming beer, steaming fruit soups, puddings with delicate trimmings, and cream. It did not seem real, it was more like a picture of a feast of the Gods in Valhalla which I had seen in an old Northern Mythology at home. It was so different from the modest good fare my mother cooked that my eyes were greedier than my stomach.

When I started for home, I had to loosen my apron strings. I needed room to breathe.

As I plodded along, all this seemed so long ago. And I figured that if the Göranssons decked a table for a funeral so abundantly, Christmas must open a new storehouse.

Deep in thought, I reached the gate and opened it quietly so as not to scare the sparrows that were picking oats from the sheaves hoisted up on the two pine trees standing there like guardians of the farm.

At the barn-door I met Stina. She carried a huge basket of straw on her back.

"Good day," I called, running forward to give her my hand. "Are you feeding the cattle their Christmas dinner?"

"Yes, Lill-Anna," she nodded gravely, and stopped to let the basket down. With arms akimbo she looked at me in silence. Always big, she now looked almost distorted, and I thought that she seemed unusually tired. I missed the good-natured smile on her face. My eyes dwelt on the large spade-like hands

with deep fissures in them, hands that had served the Göranssons since childhood; hands that were never idle, hands that people said had made the Göranssons rich.

People liked Stina, and children were instinctively drawn to her. She seemed to give a sense of safety to all who saw her, animals as well as people. And today she wore her usual working clothes. The old birch-bark shoes, the smeary sheepskin jacket, and the ragged headshawl made an outfit in harmony with the dirt collected in the lines of her face and the corners of her eyes. But I had seen Stina in the Göranssons' pew at church looking as trim and neat as any young girl. And besides she made me think of St. Nicholas, for somewhere behind those watery eyes was a generous good will that made itself felt.

For years Stina had been the widowed Grandfather Göransson's right hand. Rumor said that he had planned to marry her the Sunday he took sick. Evidently the little farmer wizard had been conquered like the rest by her human qualities, her good nature, her power for work. But the young Göranssons had always considered her only as an asset to the farm, a fixture; and they had resented Grandfather Göransson's open admiration of a maid. They had their dignity.

"Would you like to see the barn, Lill-Anna?" she said at last. "Mother Göransson is still busy with the scouring and baking."

"I should like it very much. Let me help you feed the lot," I answered delighted.

I followed her in through the heavy winter doors that creaked on their hinges. In the barn a smell of fresh pine greeted my nostrils, and I thought of Christmas. The cows were nibbling lazily at their oats in their mangers. The manure had been cleaned out, and there were pieces of pine strewn every-

where among the yellow straw. The fat thriving cows, with well-brushed sides and udders filled with milk, were eating their oats first, leaving the birch, straw, and alder leaves which Stina had picked in the summer and laid aside for this day. They even seemed to ignore the clumps of flour on the mixture, which Stina had added as an appetizer. The cows nibbled long after the bull in the corner had begun chewing his cud.

Close by the bull a litter of pigs were gathering by the sides of a mother who obstinately kept on eating the paste in her trough. Stina said that they had been restless ever since she had carried away two of their brothers the day before. Strange how animals seem to know things. I was glad that they could not picture two little pigs baking in a kitchen oven at the big house.

In a corner the mother sheep were docile and ready for sleep, while their sprightly lambs would not be still; with frisky movements they threw their feet into the air, occasionally letting forth bleats of joy.

This was Stina's Garden of Eden. Many times my eyes sought hers, as she walked by my side smoking her old clay pipe, so strange and silent. Why was she not happy on Christmas Eve? With her large hands folded in front of her as if in prayer, her lips moved sometimes as I had seen the lips of people move in church when the minister was praying. Perhaps she was saying a prayer for her animals.

But when she discovered many flies buzzing in a corner she was annoyed. She said she had killed many, so that her animals should not have to work on Christmas Eve, chasing away disturbing insects with their tails. I was glad that she did not have my good eyes, for in many places I could still see flies sprinkled like pepper over a clean surface.

Before we left the barn, Stina took another look at the cow in the end stall.

"She does not seem well," she said. She took a handful of straw and placed it before the listless cow's nose. But the red cow ignored it, and her ears fell as ears fall down on a whipped dog.

"Red-Rose, can it be that you are going to calve right on Christmas Eve?" she questioned the cow, and stroked her neck gently. Then, looking about, she added, "I have a place ready for your calf, Red-Rose."

It was so strange. Everything at the Göransson Farm seemed to remind me of Bible stories. Since the day of Grandfather Göransson's funeral I had always regretted that no one had invited Jesus to the funeral. For if Jesus had seen Stina cry so hard, surely he would have helped her. He would have walked up to Stina's side as she stood there weeping by the casket and told her not to cry. He would have taken Grandfather Göransson's hand, awakened him from his sleep, and told him to walk. And now what Stina had said to Red-Rose reminded me of the Christmas story to be found on a page in the middle of the Bible.

"Stina, do you know Jesus was born in a barn?" I asked.

"Yes, Lill-Anna," was all she answered, and then she walked away from me. I stood there wondering what the stall in Bethlehem could have been like, where the good Savior was born. Pictures I had seen showed a hayloft from which donkeys were pulling down their food. There was only one manger with straw falling over the edges like a blanket. To think that Jesus had no house, that he was born among animals!

When we left the barn, Stina closed the barn-door softly, the way I closed the doors at home when Grandmother had gone to sleep. And I loved my Grandmother.

The church bells in the little village struck six as we walked towards the big house. The fog was rolling in from

the inland sea like folds of cotton, and I knew that there would be frost and icicles the following morning.

Two large dogs came out to meet us. They sniffed at my fingers and wagged their tails. As we entered the house, a smell of baking, of spices and food, came from the kitchen. Mother Göransson met us on the threshold and pinched my cheeks in greeting.

"I don't believe that you have been to see us since Grandfather's funeral, Lill-Anna," she said. "Do come right into the living room. Father will be so glad to see you."

She turned beamingly towards her husband, who gently smiled at me. Her thin and pointed features, her lean figure contrasted with the ample form of Stina, who stood there in the background emptying some milk pails. Mother Göransson said nice things, but her critical eyes made me wish that I could hide myself in the shadow of good old Stina. However, Father Göransson soon made me feel at ease. He looked like a father, and he fathered everybody. He had wanted children, wanted an heir. I knew that because mother had told me so.

I was soon busy helping the workmen with the trimming of the Christmas tree. Occasionally I went on errands into the kitchen. There was a table that seemed to bend under many dishes filled with food. Many things were baking in a large open oven. I saw two little pigs with apples in their mouths and fat simmering down their lean sides. There were puddings and confectionery to hang on the Christmas tree, waiting to be baked.

When the dinner was over my eyes felt very heavy. Stina left the table before the rest. She was going to the barn to look at Red-Rose. But she returned to take her place at the table just as Father Göransson reached for the old family Bible on the shelf.

"Is she all right?" asked Mother Göransson.

"Yes, it is a red calf, nice like her mother," Stina answered absently.

All evening I had wanted to ask someone why Stina did not seem to be happy on Christmas Eve, but now I was too sleepy to move my tongue.

I noticed, however, that Mother Göransson gave Stina a scrutinizing look.

While Father Göransson read the Christmas sermon I tried to listen, and as in a dream I heard, "For unto you a child is born this day in the city of David, a Saviour, which is Christ the Lord. And this shall be a sign unto you, you shall find a babe wrapped in swaddling clothes, and lying in a manger."

I heard no more. The next morning Mother Göransson woke me out of a heavy sleep.

"It is four o'clock," she said, "and time to get ready for church."

She combed my rebellious hair, until I was wide awake and a bit impatient. She lacked the gentle touch of my mother.

While I dressed, I heard the bells ringing gaily from the sledges of the churchgoers. Through the windows I could see that the fog had disappeared, for the stars were beaming peacefully down upon the winter landscape. Suddenly Mother Göransson called me.

"Lill-Anna, will you see if Stina is dressed?" she asked. I ran to the maids' room, and she was not there.

"Stina is out, Mother Göransson," I said.

"Where can she be? . . . Will you see if she has gone up to the barn, Lill-Anna? . . . Tell her to hurry. She will never get ready for church this way. We are all ready to start."

It was bitterly cold that starry winter morning, and I was afraid to go. When I looked towards the barn from the porch, it looked like a troll house with

no lights in the windows. It stood so near the place where Grandfather Göransson's casket had stood. After all, why should Stina be in the barn at this early hour, on Christmas morning?

I had difficulty in opening the heavy winter doors of the barn, and when they finally gave way, I entered and suddenly stopped. A faint cry greeted my ears, a weak, wailing cry that reminded me of the sounds our neighbor's new baby used to make. It grew in volume, more persistent, more pathetic. I stood there as if nailed to the floor, and the bones in my legs seemed to melt under me.

Then another sound mingled itself with the wailing. A hoarse tuneless sound like the mooings of a cow, struggling in vain to find the right note.

And then I seemed to hear the voice of Stina, lost somewhere in the pitch dark.

I turned, and put all the force of my frightened being against the door. It opened, and I felt the fresh air. I ran as fast as my birch-bark shoes would allow me, back to the house. I stuttered and stammered, but by the time I was able to talk, Mother Göransson was already on the way to the barn, dressed in all her church finery.

Later Father Göransson and I started for the church alone. We rode for a long time in silence, my hand clinging to the sleeve of his sheepskin jacket. At last he turned to me, and said—

"My dead father has another son, and I have never had a son, a Christmas gift of my own. Do you understand Lill-Anna? . . . Life is that way sometimes."

"Is it the baby in swaddling clothes?" I asked. But he gave no answer.

At church I heard the minister again read the words from the Bible: "And this shall be a sign unto you. You shall find a babe wrapped in swaddling clothes, and lying in a manger."



BIOGRAPHY

Christian IV, King of Denmark and Norway. A Picture of the Seventeenth Century. By John A. Gade. With Illustrations. *Houghton Mifflin*. 1928. \$5.00.

Christian IV was the Louis XIV of Denmark, the Sun King of the North, the *grand monarque* of the Oldenburgs. "He is a hero in the true sense of the word," wrote the French ambassador, thus revealing that seventeenth century standards of heroism were cosmopolitan. Christian IV dazzled his Danish subjects just as Louis XIV did his French, dazzled and blinded them and led them into disaster. For in truth his reign, celebrated in song and story, was a national calamity, and he wrought neither well nor wisely, but rather incalculable harm to his people.

Mr. Gade has limned the life and times of the great King in one of the happiest biographies of the year. It is essentially a popular biography, as befitting its subject, and it is written in a whacking, vigorous style eminently suited to the Falstaffian character of Christian. More emphasis on the economic, political, and international situation of the Denmark of this period might have been desirable, but I know of no work in English that gives so colorful and on the whole so authentic a picture of the social life of seventeenth century Denmark.

HENRY COMMAGER.

Hans Andersen the Man. By Elith Reumert. Translated by Jessie Bröchner. Illustrated. *Duttons*. 1928. \$3.50.

If the Danish people have one collective sin to answer for it is their treatment of Hans Christian Andersen. Captious criticism made his life a torture; in the fog of suspicion that has gathered around his memory, he has been seen as a figure almost distorted by vanity, selfishness, and vainglory. The many who admired him as a man and loved him as a friend have been less vocal. But here a Dane, the distinguished actor Elith Reumert, has come out with the avowed purpose of defending Andersen against his critics.

To Americans such a defense is happily not necessary. They will accept as a matter of course the picture of a personality in harmony with the fairy tales, a man simple, pure-hearted, reverent, loving humanity, and with a tender feeling for plants and animals. Reumert stoutly denies that his hero possessed any more vanity than the majority of his fellowmen who have much less reason for vain-

glory; and indeed he thinks that without this saving starch of vanity Andersen would have fallen a victim to his morbid self-doubt, which was in part the result of his gloomy childhood and youth.

But whether looked on as a defense or not, the book gives pleasantly intimate glimpses of Andersen the man, by one who was near enough to the events so that he has been able to reflect the atmosphere of the circle in which Andersen lived. It should be enjoyed by all who love the original of the Ugly Duckling—and who doesn't? H. A. L.

JUVENILE

Swords of the Vikings, Stories from the works of Saxo Grammaticus. By Julia Davis Adams. *Dutton*. 1928. \$2.50.

The name of Saxo Grammaticus has hitherto been associated in the minds of most people chiefly with scholarship and learned research. Julia Davis Adams has completely dispelled this idea and has rewritten these stories from his works so charmingly that they will appeal to young and old alike. She has retained the original simplicity and epic directness of the tales all the way through, and they glow with the same freshness that one associates with the Beowulf Legend, or indeed with the Odyssey itself. The illustrations in color by Suzanne Lassen fit the mood of the book and add much to the reader's enjoyment. *Swords of the Vikings* is a book distinctly worthy of inclusion in any Christmas list, and the relation of these stories to the actual life of a past time gives them a vitality which is usually lacking in the bizarre made-to-order fairy tales written today. N. A.

Wonder Tales from Baltic Wizards. From the German and English by Francis Jenkins Olcott. Illustrated. *Longmans Green*. 1928. \$2.00.

These tales are of little interest and in many cases are too silly to hold even the attention of a child. They quite lack the quality which makes good fairy tales nearly always plausible, namely, the feeling that while such a thing could not have happened, it might have. They are written with monotony of expression and in such a nervous tempo that they are difficult to read. The best thing about the book is the history of the Baltic Sea and the tiny dictionary of strange East Baltic things at the back of the volume. N. A.

FICTION

Good Conscience. By Olav Duun. Translated by Edwin Björkman. *Harper*. 1928. \$2.50.

In this book all the leading characters have in some signal manner offended against the law of their own conscience. The story, which deals with three generations, describes the attitude of each toward his sin. Some allow a futile repentance to eat away their lives, while

they make others as miserable as themselves. Others seem able to throw off the most appalling crimes as if they were slight mistakes, and to go on living blithely in peace with themselves and their surroundings. It is the eternal mystery of the difference between those who repent and sacrifice and those who do neither, which the author has described in this group of Norwegian peasants. Duun, like Ibsen, is interested chiefly in moral problems, and probes deeply into the mixed motives of human action. Like Ibsen, again, he leaves his problems unanswered.

The short story, *Blind Anders*, which appeared in the *Review*, was given three stars in O'Brien's list of the best short stories of 1927, but this is the first of Duun's books to appear in English. Mr. Björkman deserves much credit for bringing out this author who is fast being recognized as one of the greatest in a country and generation that include Hamsun, Bojer, and Undset. It is a pity that the atmosphere is lost when Norwegian peasant dialect is transmuted into the latest American slang. Dialect is not slang. The dialect as written by Duun is the purest Norwegian extant. It has beauty, dignity, and permanence. Our American slang has neither beauty nor dignity nor—let us hope—permanence.

H. A. L.

The Golden Gospel, a Legend. By Gabriel Scott. Translated from the Norwegian by W. W. Worster. *Macy-Masius*. 1928. \$2.50

A legend of how it came about that Our Lord and St. Peter visited the earth. They left heaven for a season at St. Peter's proposal "that we go down to earth ourselves and have a thorough look around. Then if we find anything wrong, anything that might be improved, why, we can take steps accordingly." Their wanderings among men are described with delicate humor and a rare sympathy with human frailties, and St. Peter has to concede that the fault rests "Not with Thy work, Lord, but with the doings of men . . . I have found it"—the words whispered themselves from within him—"Love is the remedy. Love and charity—the Golden Gospel for all the ages, for all generations, for all mankind on the wide earth."

Mr. Worster is in full sympathy with the author and translates with a happy touch, while the delightful illustrations by Arnold Thornam heighten the general harmonious effect.

When the first chapter of *The Golden Gospel* was printed in a Yule number of the *Review* some years ago, it elicited many questions as to where more of the author's work could be obtained. The complete book will doubtless win for its author many friends. It should be followed soon by those classic idyls *The Fountain* and *The Path*.

A. C. R.

FRIDTJOF NANSEN

Arctic Explorer and Humanitarian

LECTURE TOUR IN AMERICA

FEBRUARY AND MARCH—1929

Engagements Now Being Booked

Exclusive Direction

WILLIAM B. FEA KINS, INC.

Times Building

New York

Dr. Nansen attended the Arctic Conference at Leningrad last summer, and has assumed the leadership of the Aero-Arctic Associations Expedition for next year.

A BREAK with tradition

¶ Beginning with the January issue of 1929, The FORUM will be published in a larger page size. It will measure $8\frac{1}{4}$ " by $11\frac{3}{8}$ ".

¶ In the middle of the last century it so happened that the first literary magazines in America adopted a small size page. Since then many of our foremost magazines have imitated them so religiously that the very size and forbidding appearance of the older magazines have acquired a certain tradition of distinction.

¶ It should be an editor's first concern that a page be read—and read with pleasure as well as profit. The FORUM'S decision to break with tradition has been motivated by the belief that a magazine of distinction in thought should also be distinguished in appearance. A larger page will not only allow a type arrangement easier to read than the old, but will also lend itself more readily to the art of the illustrator.

¶ The new format, designed by Mr. Heyworth Campbell, will achieve a thoroughly modern effect without being modernistic. The paper stock will be heavy and firm, the printing unquestionably fine, and the magazine will open without effort.

¶ Editorially, The FORUM will adhere even more closely to the main tenet of its editorial faith—to present both sides—all sides—of every question before the American people.

HENRY GODDARD LEACH
EDITOR

November 15, 1928

THE FORUM

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

“Via RCA”

the simple routing instruction that means directness...and MORE

Why do leading banks, exporters, and importers mark their messages to Norway and Sweden “Via RCA?” Because this simple routing instruction assures them of *direct* radio-telegraph service. Radiograms “Via RCA” go *direct* to Norway, Sweden and twenty-three other countries and to ships at sea. They go to practically every country on the face of the earth by the most direct route. And directness means speed and accuracy—prompt and efficient handling of every message by the Radio Corporation of America—at a cost no higher than that of other fast communication services.

Mark your overseas messages

Via **RCA**

In Norway, Sweden and Denmark file messages to the United States at any telegraph office; in the United States file east and southbound messages at any RCA or Postal Telegraph Office; westbound messages at any RCA or Western Union Office; or phone for an RCA messenger.

Radiograms go direct from the United States to:

BELGIUM
FRANCE
GREAT BRITAIN
GERMANY
HOLLAND
ITALY
NORWAY
POLAND
PORTUGAL

SWEDEN
TURKEY
LIBERIA
ARGENTINA
BRAZIL
COLOMBIA
DUTCH GUIANA
PORTO RICO
CURACAO
VENEZUELA

HAWAII
JAPAN
THE PHILIPPINES
DUTCH EAST INDIES
HONGKONG
SHANGHAI
FRENCH INDO-CHINA
and to
SHIPS AT SEA

RADIO CORPORATION OF AMERICA

64 Broad Street (always open)

New York City

Hanover 1811

The American-Scandinavian Review

VOLUME XVI

DECEMBER, 1928

NUMBER 12

Published Monthly by THE AMERICAN-SCANDINAVIAN FOUNDATION, 25 West 45th St., New York.

Trustees:

JOHN G. BERGQUIST
E. A. CAPPELEN-SMITH
JOHN A. GADE
JOHN D. HAGE
CHARLES S. HAIGHT
HAMILTON HOLT

EDWIN O. HOLTER
WILLIAM HOVGAARD
WILLIAM WITHERLE LAWRENCE
HENRY GODDARD LEACH
G. HILMER LUNDBECK

FREDERICK LYNCH
H. ESK. MOLLER
CHARLES S. PETERSON
CHARLES J. RHOADS
GEORGE E. VINCENT
OWEN D. YOUNG

Secretary, JAMES CREESE

Entered as second-class matter at post-office at New York, N. Y., and Chicago, Ill., under the act of March 3, 1879. Copyright, 1928, The American-Scandinavian Foundation.

HANNA ASTRUP LARSEN, *Editor*

Yearly Subscription, \$3.00; single copies, 35 cents

Associates of the Foundation receive the REVIEW without additional charge
on payment of membership dues

Order the REVIEW in:

Denmark: Danmarks Amerikanske Selskab, N. Feilberg, secretary, Vestre Boulevard 18, Copenhagen.

Norway: Norge-Amerika Fondet, Arne Kildal, secretary, Lille Strandgate 1, Oslo.

Sweden: Sverige Amerika Stiftelsen, Eva Fröberg, secretary, Grevturegatan 24, A, Stockholm.

British Dominions: Oxford University Press, Amen House, Warwick Square, London, E. C.

CONTENTS

	Page
BELL TOWER AT TORPA, ÖSTERGÖTLAND.....	Cover
CHRIST AND THE THIEF IN THE GARDEN OF EDEN. Painting by Joakim Skovgaard	Frontispiece
JOAKIM SKOVGAARD'S MOSAIC IN LUND CATHEDRAL. By Karl Madsen. Six Illustrations	715
AUTUMN NIGHT. Poem. By Johan Ludvig Runeberg. Translated from the Swedish by Evald B. Lawson	721
THE ANCIENT ART OF STAINED GLASS. A NORWEGIAN MAS- TER, EMANUEL VIGELAND, Four Illustrations	722
SPORTS OF THE VIKINGS. By Fletcher Pratt. Six Illustrations.....	726
LONGFELLOW AND SCANDINAVIA. HIS VISIT TO DENMARK AND SWEDEN IN 1835, WITH SOME UNPUBLISHED LETTERS. By Julius Clausen. Six Illustrations	732
OLAV DUUN, A SPOKESMAN OF PEASANTS. By Phillips Dean Carleton. One Illustration	741
AT MÅRBACKA. By Velma Swanston Howard. Two Illustrations.....	743
SELMA LAGERLÖF IN AMERICA. By Henry Goddard Leach.....	747
CHRISTMAS NIGHT. A Story. By Marie Olsen.....	748
BOOKS	752
FINANCIAL AND INSURANCE NOTES, TRADE AND SHIPPING.	



BROWN BROTHERS & CO.1531 Walnut St.
PhiladelphiaEstablished 1818
59 Wall St., NEW YORK60 State St.
Boston

*Complete Facilities for the
Financing of
Domestic and Foreign Business*

BROWN, SHIPLEY & COMPANYFounders Court, Lothbury
LONDON, E. C.Office for Travelers
123 Pall Mall, LONDON, S. W.**FOREIGN TRANSACTIONS**

Feeling that an added responsibility is attached to business negotiated at a distance, the State Bank of Chicago directs every consideration and attention to the handling of foreign transactions. Our Foreign Department maintains direct connections with the leading banks throughout Europe and has particularly close relations with the largest financial institutions in Sweden, Norway, and Denmark. You will enjoy the service and counsel which our seasoned experience offers.

STATE BANK OF CHICAGO

La Salle and Monroe Streets
Chicago, Ill.

Resources over \$70,000,000

Established 1879
By Haugan and Lindgren

Member
Federal Reserve System

BRITISH & FOREIGN MARINE INSURANCE COMPANY, Ltd. *of LIVERPOOL, LONDON and NEW YORK*

THIS COMPANY INSURES RISKS UPON SECURITIES, BANKNOTES,
BONDS, SPECIE, MERCHANDISE, AUTOMOBILES, FREIGHTS,
HULLS, AND INLAND TRANSPORTATION AND MARINE RISKS

Losses Made Payable in the Chief Cities of the World

LONDON BRANCH
1 Old Broad Street, London

MELBOURNE BRANCH
57 Queen Street, Melbourne

SYDNEY BRANCH
56 Pitt Street, Sydney

UNITED STATES BRANCH
COTTON EXCHANGE BUILDING, NEW YORK

L. H. REYNOLDS
Underwriter

W. A. W. BURNETT
Sub-Underwriter

J. H. WALTERS
Secretary

MARINE INSURANCE

Hulls Cargoes Merchandise Specie Bonds

*Issues Policies on All Classes of Marine Risks
Including Yachts, Registered Mail, and Parcel Post*

Losses Made Payable in All Parts of the World

ROYAL INSURANCE COMPANY, Ltd.
of Liverpool, England (Marine Department)

QUEEN INSURANCE CO. of AMERICA
of New York (Marine Department)

NEWARK FIRE INSURANCE CO.
of Newark, N. J. (Marine Department)

MARITIME INSURANCE CO., Ltd.
of Liverpool (U. S. Branch)

84 Williams St., New York City
John E. Hoffman . . . Marine Manager

INSURANCE NOTES

COMPULSORY INSURANCE

At the Northern Congress on Social Affairs held at Helsingfors, representatives of Denmark asked that universal compulsory insurance be adopted for persons between the ages of sixteen and sixty-five. Lars Oftedal, of Oslo, suggested unemployment insurance, one half of the premium to be paid by the worker, and the other half by the State, the commune, and the employer in conjunction, each paying one sixth of the whole. The congress was held in connection with a week of conferences by government ministers, trade inspectors, and social statisticians.

INSURANCE ON A SCIENTIFIC BASIS

With more than fifty groups or "fleets" of insurance companies now in operation, as compared with five or six twenty years ago, the business has reached a point of perfection that almost entitles it to be considered as exact science, according to Wlh. Woodward, of Clinton Gilbert. Through long study of the law of averages, says Mr. Woodward, insurance companies can estimate very nearly the probable number of persons who will suffer accidents each year.

INSURANCE FOR AVIATION RISKS

Two companies are in the way of formation for the purpose of insuring aviation risks. The Aéro Insurance Company is to be financed under a fire and marine charter with initial resources of \$1,000,000. The Aéro Indemnity Company will have a capitalization of \$2,000,000.

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

Den Norske Creditbank

Established 1857

Oslo, Norway

Branches: Arendal, Lillesand, Risør

Paid up Capital and Reserves: Kroner 44,000,000

Every description of banking business transacted

Collections without loss of exchange

Documentary credits

*Payments under Letters of Credit
and Travellers' Checks*

Coupons and dividends collected

Foreign Exchange Department

Securities Department

Telegraphic Address: "Creditbank"

Correspondence Invited

AKTIEBOLAGET

GÖTEBORGS BANK

Established in 1848

GOTHENBURG

STOCKHOLM

OWN FUNDS: Kr. 78,750,000

100 own Branches and Branch Offices including the following Cities

Alingsås	Hedemora	Laholm	Marstrand	Nässjö	Vimmerby
Falkenberg	Hälsingborg	Lindesberg	Mölnadal	Strömstad	Västervik
Falun	Karlstad	Ludvika	Nora	Uddevalla	Västerås
Halmstad	Kungsbacka	Lysekil	Norrköping	Varberg	Örebro

**Every accommodation possible for banking transactions
in Sweden, Norway, Denmark and Finland.**

Trust and Safe Custody Departments

Bond and Stock transactions

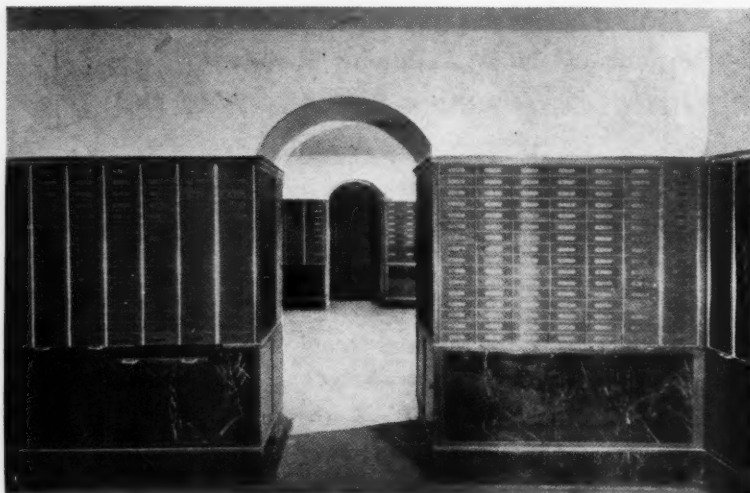
Collections of Coupons and Dividends

Telegr. address: GÖTABANK

TRONDHJEMS SPAREBANK

TRONDHJEM, NORWAY Established 1823

Funds on Deposit January 1, 1928, Kroner 72,000,000



All kinds of
Banking
Business
Transacted.

==

Special
Department
for
Handling
of Estates.

1300 Safe Deposit Boxes of Various Sizes for Rent in Modern Armored Vault.
Special Department for Safekeeping of Silver and Larger Sized Valuables.

STOCKHOLMS ENSKILDA BANK STOCKHOLM

=====

BANK WITH UNLIMITED LIABILITY OF THE
SHAREHOLDERS

Established 1856

Telegraphic Address: Nitton-Stockholm

Head Office: Stockholm 16

=====

INDIVIDUAL TRUST

CORPORATION TRUST

=====

Banking and Exchange Business of every description

Bills Negotiated or forwarded for collection

Letters of Credit issued available in the principal Cities of the World

Remittances made by Telegraphic Transfer

Deposits Received for fixed periods or at notice

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

SKANDINAVISKA KREDITAKTIEBOLAGET

Established in 1864

GOTHENBURG

STOCKHOLM

MALMÖ

BRANCHES AT—

Alsterbro
Anderslöv
Arboga
Arlöv
Asa
Askersund
Billesholms Gruva
Boden
Borgholm
Båstad
Dalby
Degerhamn
Eskilstuna
Eslöv
Fagerhult
Gamleby
Grythytted
Grönskåra
Gällaryd
Gärnäs
Gävle
Gökalund
Hallsberg
Halmstad
Hälsingborg
Härnösand
Höganäs
Hörby
Kalmar

Karlshamn
Karlskoga
Kisa
Klippan
Kopparberg
Kristianstad
Kumla
Köping
Laholm
Landskrona
Lenhovda
Lindesberg
Linköping
Luleå
Lund
Löderup
Mariedam
Moheda
Målilla
Mörbylånga
Nora
Norrköping
Nybro
Piteå
Ramkvilla
Råå
St. Olof
Simrishamn
Sjöbo

Kanör
Skellefteå
Skivarp
Skurup
Svalöv
Söderhamn
Södra Vi
Sölvesborg
Teckomatorp
Tollarp
Trälleborg
Tuna
Umeå
Vaxholm
Vellinge
Vestervik
Vimmerby
Vretstorp
Växjö
Ystad
Ämmeberg
Åstorp
Älmhult
Ängelholm
Örebro
Örkelljunga
Överum

PAID UP CAPITAL AND RESERVES: KR. 182,000,000

Telegraphic address: Kreditbolaget

FOREIGN EXCHANGE BOUGHT AND SOLD, BILLS COLLECTED, DEPOSITS AND
CURRENT ACCOUNTS OPENED, AND ALL KINDS OF BANKING BUSINESS
TRANSACTIONED



Whatever You Need in Banking Wherever You Need It

THROUGH its world-wide system of branches The National City organization brings to every corner of the globe its complete banking and investment facilities. In your own neighborhood and in foreign lands these facilities are always conveniently available.

However broad or limited their requirements may be, individuals and corporations are invited to make use of these facilities for the transaction of personal or business financial affairs.

Each office has behind it the resources of America's largest banking institution and these smaller banking centers offer the international organization an opportunity for closer personal contact and individual banking and investment assistance.

75 BRANCHES IN 22 FOREIGN COUNTRIES

The National City Bank of New York

Head Office · 55 Wall Street · New York

OTHER NEW YORK CITY OFFICES

Borough of Manhattan

42nd St. at Madison Ave.
57th St. at Seventh Ave.
Park Ave. at 57th St.
Fifth Ave. at 28th St.
72nd St. at Broadway
96th St. at Broadway
Bowery at Bond St.

181-183 Montague St.
Nostrand Ave. at Herkimer St.
Clinton Ave. at Myrtle Ave.
Fifth Ave. at 54th St.
Flatbush Ave. near Bergen St.

Borough of Brooklyn

Myrtle Ave. at Bleecker St.
Kings Highway at E. 15th St.
Pennsylvania Ave. at Liberty Ave.
18th Ave. at 64th St.
4th Ave. at 85th St.
Flatbush Ave. at Church Ave.

FINANCIAL NOTES

STOCK BUYING AND THE FEDERAL RESERVE BANKS

Writing in the Bulletin of the Skandinaviska Kreditaktiebolaget of Stockholm, the well-known Swedish economist, Professor Gustaf Cassel, points out what he considers the function of the United States Federal Reserve Bank system. Professor Cassel decries the popular belief that an increase in the market value of stocks absorbs capital, saying that "if money flows to the stock market for the purchase of shares at higher prices, the sellers of these papers will have at their disposal exactly the same sum which the buyers tied up." Speaking directly of the Federal Reserve system, he declares that the function of the reserve bank is not the regulation of the stock market, but the maintenance of the price level on merchandise.

"POLARIS" SHOWS GOOD INCOME

At the annual meeting of the Norwegian whaling company Polaris, a net income of 1,970,000 kroner was reported for the past year. The company is now entirely out of debt and has a working capital of 4,000,000 kroner. The 57,800 barrels of whale oil sold to the Van der Bergh factory brought 4,800,000 kroner. Sverre Young was elected chairman of the board of directors after Anders Jahre had declined re-election to that office. The other directors are Dr. Arnold Ræstad, and C. Tuft, Oslo; Hans Spærre, Sandefjord, and Hans Schröder, Fredrikvern.

AVIATION FINANCE

According to a statement issued by Pyncheon & Company, investment bankers, the aviation industry, while still speculative, holds possibilities for the future as great as those formerly seen in the automobile and radio fields. The industry is

firmly established in the United States, both as regards the manufacturing and the operating divisions. Kinney & Frear take a similar view of the situation and furnish some interesting figures showing the extent of air transportation. The expansion has been so rapid that it is difficult to keep abreast of it.

MEETING OF NORWEGIAN BANK ASSOCIATION

The outstanding feature of the annual meeting of the Norwegian Bank Association was Director Rygg's warning that great care should be exercised with regard to placing municipal loans abroad, as this frequently gave foreign capital too large a share in the economic life of the country. Such foreign investment, declared Director Rygg, should be regulated in conformity with Norway's best interests, and he added it would be necessary for the Norwegian banks to co-operate more definitely than had been the case in the past. He also suggested that the banks and the industrial enterprises get into closer touch with one another for mutual good protection. Director With acted as chairman of the meeting.

KREUGER & TOLL COMPANY PLACE BOND ISSUE

In bringing out a new bond issue for 45,000,000 kronor, the Kreuger & Toll Company states through its president, Ivar Kreuger, that one of the purposes of this loan is to acquire from the Swedish Match Company Hungarian mortgage bank bonds to the value of \$36,000,000. The company is one of the leading concerns of Sweden, with large holdings in the Swedish Match Corporation and the Swedish American Investment Corporation. The company is also a large stockholder in the Grängesberg Company, the largest producer of iron ore in Europe.

CONTRIBUTORS TO THE REVIEW

KARL MADSEN, formerly director of the Art Museum in Copenhagen, is a noted authority in many fields of art, more especially in that of Danish painting.

JOHAN LUDVIG RUNEBERG, though of Finnish birth, wrote in Swedish, and his popularity in Sweden is rivalled only by that of Tegnér.

FLETCHER PRATT, formerly a newspaper sports reporter, is a special writer on athletics and other subjects. . . . JULIUS CLAUSEN, librarian in the Royal Library in Copenhagen, is a regular contributor to the

REVIEW. . . . PHILLIPS DEAN CARLETON gained his understanding of Norwegian national literature while studying in Norway as a Fellow of the Foundation.

IN VELMA SWANSTON HOWARD Miss Lagerlöf has a faithful friend and interpreter in this country. For over twenty years Mrs. Howard has devoted herself to the translation of Selma Lagerlöf's works, a task to which she has brought rare skill as well as sympathy and understanding. . . . In MARIE OLSEN the REVIEW introduces a new young writer. She is a native of Dalecarlia and a graduate of Columbia University.

1864

1928

42ND Street Office



WHERE 42nd Street, Manhattan's main crosstown artery, crosses Madison Avenue—near the Grand Central Terminal—you will find our completely equipped Uptown Office.

For your convenience this office extends to you the same organization, experience of 64 years and facilities for the efficient dispatch of your banking and trust problems as our main office.

Central Union Trust Company of New York

PLAZA OFFICE
5th Ave. and 60th St.

80 BROADWAY, NEW YORK

42ND STREET OFFICE
Madison Ave. and 42nd St.

Capital, Surplus, and Undivided Profits over 50 Million Dollars

Member FEDERAL RESERVE SYSTEM

Three Great Scandinavian Authors

THE WOMEN AT THE PUMP

(Konerne ved Vandposten)

By KNUT HAMSUN

Translated from the Norwegian by Arthur G. Chater

"Fresh from its vivid and extraordinary well-considered pages, *The Women at the Pump* looks like Knut Hamsun's masterpiece to me. . . . In his latest volume Knut Hamsun has with the marvellous simplicity which is his, captured a small fishing town and confined it between the pages of a book. It is there in its entirety, its largeness, its smallness, its goodness, its badness, its high days, its low days, and its holidays." —Robert Garland, in *The New York Telegram*

"There is irony throughout *The Women at the Pump* but it is the irony of life, and it is latent, not thrust to the fore. . . . Every line is sharp, every profile clear. All is dry-point. If genius is the capacity for taking pains, Hamsun is colossally a genius. His eye in selecting is piercingly keen; he never errs." —*The New York Times* \$3.00

Also by Knut Hamsun: *Growth of the Soil*, Two volumes, boxed, \$5.00

Pan \$2.00

Shallow Soil \$2.50

Dreamers \$1.75

Wanderers \$2.50

Victoria \$1.75

Children of the Age \$2.50

Benoni \$2.50

Segelfosa Town \$2.50

Rosa \$2.50

Mysteries \$2.50

IDA BRANDT

(Ludvigsbakke)

By HERMAN BANG

Translated from the Danish by Arthur G. Chater

In *Ida Brandt*, one of the best among Herman Bang's longer novels, we trace Ida, only daughter of the land steward on a Jutland estate, through her repressed and cowed childhood until she becomes a nurse in the mental department of a Copenhagen hospital. The real action of the story begins when Ida meets an aristocratic waster, Karl von Eichbaum, whom she allows to seduce her and who finally deserts her for the daughter of a rich butter exporter. As a background to the love-story we have, on the one hand, the aristocratic home of the Eichbaums and their relations; on the other, the life of the hospital, where characters in great variety are drawn with Bang's unerring skill. \$2.50

Also by Herman Bang: *Denied a Country* \$2.50

THE AXE

(Olav Audunsson I Hestviken)

By SIGRID UNDSET

Translated from the Norwegian by Arthur G. Chater

"Whatever you are doing at this moment, lay it down, call up your favorite bookseller and order a copy of Sigrid Undset's *The Axe*. If you already have a book throw it away or give it to the poor whom you have always with you; if you don't like *The Axe* after you have read it bring it to me and I'll give you another book. But read Sigrid Undset's latest translated work, even if you have to put off Spring house cleaning or writing the semiannual letter to the folks." —Robert O. Ballou, in *The Chicago News*

The Axe is the first volume of Sigrid Undset's great new trilogy of mediaeval Norway. The second volume of the trilogy, *The Snake Pit*, will be published early in 1929. \$3.00

Also by Sigrid Undset: *Kristin Lavransdatter*

The Bridal Wreath \$3.00

The Mistress of Husaby \$3.00

The Cross \$3.00

Jenny In the Bor-zoi Pocket Books \$1.25

At all Bookshops

ALFRED · A · KNOPF



730 Fifth Ave · New York



JUST ANDERSEN'S FAMOUS SILVER AND PEWTER



Diplome d'Honneur Paris Exposition 1925

—More Than Gifts
HEIRLOOMS—

Our Aim:

To bring before you at moderate prices
Creations in Silver and Pewter by
DENMARK and SWEDEN'S Foremost
Designers and Craftsmen.

We cordially invite you to visit our exhibit at

The Danish and Swedish Silversmiths, Inc.
159 West 57th Street,
New York City

Telephone: Circle Ten Thousand

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW



ROYAL COPENHAGEN PORCELAIN INCORPORATED

*Ideal
Christmas
Gifts*



*Art of
Exquisite
Beauty*

Christmas Plate

Seven inches. Five Dollars

A LARGE variety in Table Porcelain including the famous Royal Copenhagen "Blue-Fluted" Dinner Sets, Luncheon Sets, Tea and Coffee Sets.



Christmas Vase

Seven inches high. Six Dollars

VISIT OUR PERMANENT
EXHIBITION

*Write for new illustrated Booklet
with reduced prices.*

155 WEST 57TH STREET

Opposite Carnegie Hall
NEW YORK CITY

Scandinavian Christmas Magazines

SWEDISH

- JULSTÄMNING** with stories, poems and reproductions by the most famous Swedish authors and artists. Profusely illustrated and with 10 pictures in colors..... \$1.25
- JULSTÄMNING** Edition de Luxe with two additional reproductions from Carl Larsson Etchings..... \$1.75
- JULKVÄLLEN** with contributions by the leading authors and artists. With many colored reproductions..... 1.25
- VINTERGATAN** The Swedish Author's Society's magazine. With stories and poems by the most famous now living authors..... 1.50
- HUSMODERNS JUL** The housewife's special magazine..... .75
- ALMANACK FÖR ALLA** 1929 Calendar..... \$1.00

NORWEGIAN

- JULEHELG.** This is the finest magazine in Norway. With contributions by the leading Norwegian authors and artists. Many Colored Pictures..... 1.25

DANISH

- JULEROSER.** The stories and poems are written by leading authors, and the pictures and reproductions of real masterpieces, in beautiful colors..... 1.25
- Ed. de Luxe 2.00

Imported Scandinavian CHRISTMAS CARDS beautifully printed

from 5 cents and up.

Prices include postage or expressage. Catalogues of books in the original and of translations into English free on request.

ALBERT BONNIER PUBLISHING HOUSE

561 Third Avenue

::

::

NEW YORK CITY, N. Y.



The Good Conscience

by Olav Duun

Here is a novel with all the sweep and power of Hamsun's *Growth of the Soil*, and Bojer's *The Great Hunger*. O. E. Rolvaag says: "Olav Duun takes rank with the greatest writers Norway ever produced—he will be counted among the greatest writers of the twentieth century."



Harper & Brothers

ESTABLISHED 1891

NORDISK  **TIDENDE**



the leading
Norwegian Newspaper
in the United States

Latest Events in Norway
by Wireless

General News from Norway
by special Correspondents

Everything That Happens
Among Countrymen in U. S.
by special Representatives

Vital Social and Individual
Problems in Norwegian-American
Life intelligently discussed.

Published Weekly on Thursdays by

**Norwegian News
Co., Inc.**

4808 Fourth Ave. Brooklyn, N. Y.

Sample copy on request

The most complete and up-to-date stock of
Norwegian Books

on this side of the Atlantic

CLASSICS RELIGIOUS MODERN
EDUCATIONAL FICTION HISTORICAL

Write for our complete catalog

Nordisk Tidende's Bookstore

4808 FOURTH AVENUE

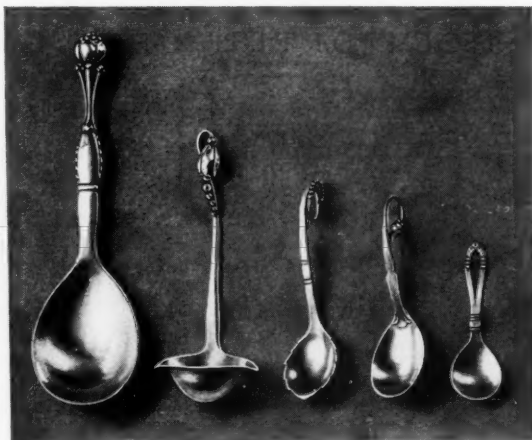
BROOKLYN, N. Y.

Georg Jensen

HANDMADE SILVER, INC.

NOTE

Our store is not any longer at 159 West 57th Street. We have moved to new and larger quarters a few doors west of our old address.



SERVING PIECES

Berry Spoon, 9 1/2 ins.	\$30.00
Cream Ladle, 5 ins.	\$9.50
Jelly or Sugar Spoon, 5 ins.	\$5.00
Same Pattern, 5 1/2 ins.	\$6.50
Mayonnaise Spoon, 5 1/2 ins.	\$6.50
Nut or Candy Spoon, 4 ins.	\$5.75

Our Illustrated Booklet sent free on request
Opposite Carnegie Hall 169 WEST 57th STREET NEW YORK CITY

MODERN DECORATIVE ARTS OF SWEDEN

BY ERIK WETTERGREN

Director of Modern Decorative Art in the National Museum of Stockholm

SILVER and PEWTER, GLASS, CERAMICS, PORCELAIN, TEXTILES,
TAPESTRIES, BOOK CRAFTS, FURNITURE, WROUGHT
IRON, BRONZE, INTERIOR DECORATIONS.

By invitation of the Metropolitan Museum of Art in New York, and by arrangement with other Museums, a comprehensive exhibition of Swedish Decorative Arts, such as never before shown in America was assembled in Sweden and placed before the public in American Museums.

To accompany the American Exhibition Mr. Wettergren, with the collaboration of the Malmö Museum, issued a magnificent volume on the Decorative Arts of Sweden. The book contains more than 200 illustrations including a great many colored plates both in the text and in an illustrated appendix. It is beautifully bound.

Of the 750 copies published only 100 copies are left.

Price \$7.50, postpaid.

THE AMERICAN - SCANDINAVIAN FOUNDATION
25 West 45th Street, NEW YORK CITY

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

B. WESTERGAARD & Co.

187-189 WEST 9th STREET

BROOKLYN, N. Y.

IMPORTERS OF

Scandinavian Food Products

SOLE DISTRIBUTORS FOR:



TABLE DELICACIES PACKED BY

JOHS. MÆLAND, A/S, LTD.

Stavanger, Norway

GENUINE SWEDISH BREAD

from

MAJORNAS ÅNGBAKERI
Gothenburg

and

A. U. BERGMAN'S ENKA
Stockholm



NORWEGIAN CHEESE:

Gudbrandsdal Gjetost
Röddal Gjetost
Nökkelost, Mysost
Edamerost
Gammelost
Primula



ALSO IN SEASON:

Norwegian
Ptarmigans
Black-Game (Tiur)
Reindeer Meat
Cloud-Berries (Multer)
Lingon-Berries

Our Goods Are for Sale at All Leading Stores Throughout the U. S. A.

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

TRADE NOTES

DENMARK INCREASES TRADE WITH ENGLAND

During the first seven months of 1928, Denmark exported products to the value of 931,000,000 kroner of which amount 516,200,000 kroner were for British accounts. During the corresponding period of 1927, the value of exports to England was 499,100,000 kroner. Danish exports to all countries during the seven months of 1927 amounted to 883,000,000 kroner.

MATCH COMPANY EXTENDS ITS SCOPE

The new countries included in the Swedish Match Company's operations are Denmark, Belgium, Latvia, Yugoslavia and Hungary. It is also possible that an agreement will be reached with Italy in the near future. The connection with the Danish match interests concerns an arrangement with E. N. Goosch & Co. With regard to Belgium, it is stated that through the new arrangement the match factories which have been working only three days a week will now be able to have five working days. The Belgian share in the Turkish match market will be transferred to the Swedish interests.

DE-NO-FA COMPANY TO EXPAND

The management of the De-No-Fa Company of Norway has decided to add a large oil factory to its establishment at Fredrikstad. At the same time arrangements have been made with the Lilleborg Company that the De-No-Fa Company shall manufacture for the account of the former. When the new factory is completed, it is expected that,

in connection with the factories at Oslo and Stavanger, production of vegetable oils will be more than sufficient for home consumption and leave a considerable quantity for export. It is expected that the capital of the De-No-Fa Company will be increased with 3,000,000 kroner. The main stockholders in the company are the Lilleborg Company and Lever Brothers, Limited.

AN INTERNATIONAL COAL CARTEL IS EXPECTED

Danish newspapers are discussing the possible effect of an anticipated coal cartel on countries which do not produce coal. It is said that English, Scotch, German, and Polish coal interests have discussed an agreement which would amount to an international cartel, and that Poland for the first time appears as a world factor in the industry. Denmark has been buying Polish coal in considerable quantities in the past. It is also stated that the Polish coal interests demand an export contingent of one-third its production of 35,000,000 tons annually if it is to become a member of the cartel.

GRÄNGESBERG TAKES OVER AFRICAN MINES

During the present year the Grängesberg Company has added greatly to its ore holdings in other countries. The Swedish firm took over the interests of William Mueller Company of The Hague, located in North Africa. For this purpose a new company was organized under the name of Hematit with a capital of \$7,136,000. The Grängesberg Company also purchased the shares in the Export Mining Fields, Central Sweden, which were held by the Stora Kopparberg Mining Company.



**NON-RUSTABLE
STEEL**

SURGICAL INSTRUMENTS

*"Designed to please the
most exacting surgeon."*

**Beautiful
Durable
Economical
Practicable
Sanitary**

**INTERNATIONAL HOSPITAL
EQUIPMENT CORPORATION**

8 West 40th Street
NEW YORK



Vertical Steel Filing Cabinets

These "Steel Age" No. 800 Line Files are of high grade electro-welded construction; possessing quality, capacity and strength.

Attractively priced in olive green baked enamel finish; also grained in mahogany, oak or walnut at a small additional cost.



Corry - Jamestown Mfg. Corp.

Corry, Penna.

CABLE ADDRESS—CORJAM

STAVANGER PRESERVING COMPANY

Largest and Most Modern Canning Factory in Stavanger, Norway

SARDINES
BRISLING
KIPPER-SNACKS

Established 1873
"CROSSED FISH"



FISH BALLS
FISH CAKES
FISH PUDDING

Ask for "Crossed Fish" — and you will be satisfied

CARL DAHLEN

ESTABLISHED 33 YEARS

STEAMSHIP TICKETS

To All Parts of the World

*Local and Long Distance
Expressing of Baggage*

Baggage Storage Warehouse

629 Third Avenue, :: :: New York City
Telephone Murray Hill 5331

NORWAY

Sweden and Denmark

Consult us to assure your getting the best information and service on Norwegian cruises and all travel in Scandinavia.

COMPLETE TOURS ARRANGED TO
MEET INDIVIDUAL REQUIREMENTS

Scandinavian Travel Bureau
280 Broadway New York City

CHR. T. RAVEN, Director

Freia

A CONFECTION FOR THE EXQUISITE TASTE

As an after-dinner confection, at the afternoon-tea, at social evenings with friends, or when alone with your favorite book, always have at hand a box of this delicious chocolate and confection made from the purest ingredients.

LIKE FLOWERS FREIA IS
APPROPRIATE FOR ANY
AND ALL OCCASIONS.

Scandinavia's Largest and Leading
Chocolate Factories:

A/S FREIA, OSLO,
A.-B. MARABOU, STOCKHOLM

Freia Confection for Sale at
Leading Stores

Sole Agency for U. S. A.

OLAF HERTZWIG TRADING COMPANY, Inc.
22 LEONARD STREET NEW YORK

H. Van Cott Bell

Representing

Standard Envelope Co.

92 Bleecker Street
NEW YORK

— ENVELOPES —

of EVERY DESCRIPTION

Telephone Spring 2700

PHOENIX

New York's Scandinavian
Music Restaurant

163 West 48th Street, near Seventh Avenue

Lunch with Swedish Smörgåsbord \$1.00

Dinner with Swedish Smörgåsbord \$1.75

A La Carte all Day Concert Orchestra

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

SHIPPING NOTES

NORWEGIAN GOVERNMENT SHIPBUILDING FUND

While it is too early yet to estimate what effect the Government's shipbuilding fund will have, it is hoped that it may prove a valuable incentive to construction in Norwegian home ports. Director Rygg, head of the Norges Bank, is chairman of the committee. He thinks the establishment of the fund was a measure made necessary by existing circumstances, and is of the opinion that it will be a valuable stimulus to shipbuilding.

PORT OF GÖTEBORG HAS INCREASED EARNINGS

The income of the Port of Göteborg last year amounted to 5,413,000 kronor, as compared with the budgeted amount of 4,980,000 kronor. The net profit increased from 1,260,000 kronor. In Malmö, which is also a free port, the gain in income in 1927 was 9 per cent. In the latter port there was considerable building activity for Norwegian accounts.

SHIPPING AND THE JONES-WHITE ACT

The American merchant marine has been greatly benefited by the Jones-White Act, according to leading shipowners in New York. The Act permits loans up to 75 per cent of the cost of new ships at extremely low rates of interest. The Dollar Line, the Grace Line, and the Munson Line are all planning new construction, largely with a view to sailings to South American ports. European shipping concerns are not unmindful of the competition offered them by American shipping

lines, and it appears that there will be a sharp rivalry for the lead in ocean transportation business during the months to come.

SCANDINAVIAN NAVIGATION CONGRESS MEETS

At the eighth Scandinavian Navigation Congress at Helsingfors, the question of better protection for seamen was one of the important topics, particularly with regard to their state of health when in tropical waters. Owing to the death of the Secretary, Chr. Christensen, it is expected that the office of the secretariat will be removed from Copenhagen to some other Scandinavian city.

FLOATING UNIVERSITY

The floating university, quartered on board the Dollar Line steamship President Wilson, started on its second world cruise during November. Students and faculty will spend three weeks in Japan and several days in the interior of China. There will also be an overland trip through India and Turkey. Two months will be spent in Europe.

JOINT SAILINGS OF TWO NORWEGIAN LINES

It is reported from Oslo that there will be joint sailings of the Wilhelmsen Line and the Norwegian America Line. In addition to the regular sailings of the Norwegian America Line's passenger ships, there will be maintained as far as possible two departures per month with the cargo ships of the two lines in such a way that New York, Boston, Philadelphia, and Baltimore will be adequately served.

AMERICAN SCANTIC LINE

INCORPORATED

SCANDINAVIAN and BALTIC CRUISES

COMBINATION PASSENGER, FAST FREIGHT AND U. S. MAIL SERVICE

Direct—New York to Copenhagen and Helsingfors

—• Weekly Sailings •—

NEW MODERN EQUIPMENT
HOT AND COLD RUNNING WATER
IN EACH ROOM

ONE CLASS ALL OUTSIDE ROOMS
EXCELLENT CUISINE
LOWEST RATES

PROPOSED SAILINGS

S. S. SCHENECTADY.....Dec. 6th
S. S. SAGAPORACK.....Dec. 13th
S. S. ARGOSY.....Dec. 20th
S. S. BIRD CITY.....Dec. 31st

Send for our new descriptive booklet

MOORE & McCORMACK CO., INC.

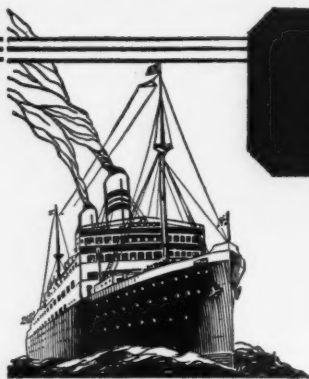
Managing Agents

5 Broadway, New York City Telephone Bowling Green 2885

Philadelphia, Pa. Bourse Bldg.
Chicago, Ill. 209 So. La Salle St.
New Orleans, La. 1548 Canal Bank Bldg.

Baltimore, Md. First National Bank Bldg.
Pittsburgh, Pa. Oliver Bldg.
Gothenburg Skeppsbron 4
Copenhagen, Denmark Østergade 3

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW



Modern Twin Screw Steamers
"STAVANGERFJORD"
and
"BERGENSFJORD"

NORWEGIAN AMERICA LINE

DIRECT TO NORWAY NATURE'S WONDERLAND

Nature unfolds in all her splendor and glory in Norway. Her fjords, traversed from Oslo to North Cape, dwarf the imagination. Overland by rail from Bergen to Oslo the traveler reaches Finse, the highest point on the road and very close to the far famed Hardanger Glacier. Oslo, Norway's capital, offers a wealth of unique attraction. The old Viking ships, Akerhus Fortress and the Folke-Museum at Bygdö.

Ideal Conditions for All Sports

- Yachting** International and local races.
Fishing Salmon, Trout and all varieties of deep sea fish.
Hunting Bear, Moose, Elk, Reindeer, Grouse, Ptarmigan, etc.
Hiking and mountain climbing with wonderful tourist hut accommodations
Skiing may also be enjoyed during summer in the mountains, 8 hours from seashore.

Spend Christmas in Scandinavia

STAVANGERFJORD . . . Direct from New York December 8

TOURIST THIRD CABIN available on BERGENSFJORD all sailings. CABINS located on Shelter-Deck, CABIN DINING ROOM and SOCIAL HALL after and half of lower PROMENADE DECK for the accommodation of the TOURIST THIRD CABIN PASSENGERS.

TOURIST THIRD CABIN also arranged on STAVANGERFJORD CHRISTMAS SAILING FROM NEW YORK DECEMBER 8th.

STATE ROOMS, BATH ROOMS, DINING ROOM located on D Deck. PROMENADE DECK and SOCIAL HALL on C Deck. Also for TOURIST THIRD CABIN PASSENGERS.

Our passengers have the privilege, without extra cost, of proceeding by the famous Picturesque mountain railway to Oslo

Daily convenient connections to
SWEDEN, DENMARK, FINLAND and the CONTINENT

For full information, illustrated literature and assistance in obtaining necessary documents, apply to our agents, or to

NORWEGIAN-AMERICA LINE AGENCY, Inc.

22 WHITEHALL STREET, NEW YORK

CHICAGO, ILL.
75 East Wacker Drive

MINNEAPOLIS
319 Second Avenue South

Telephone Bowling Green 5570

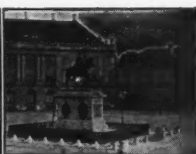
WINNIPEG, MAN., CAN.
278 Main St.

Seattle, Wash.: REIDAR GJOLME COMPANY, INC. Douglas Bldg., 4th and Union
San Francisco, Cal.: EDWARDS & VICKERY 29 Geary Street



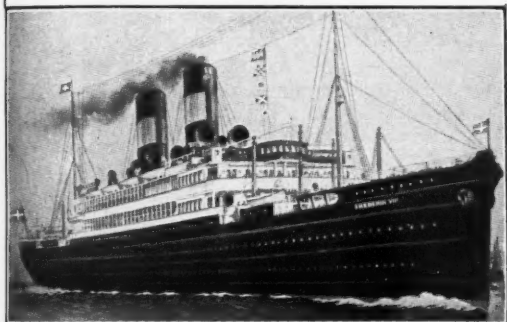
Norway

SCANDINAVIAN-AMERICAN LINE



Denmark

Four Fast, Modern Twin-Screw Passenger Steamers



"OSCAR II" "FREDERIK VIII" "HELLIG OLAV" "UNITED STATES"

Direct Passenger Service Between
**NEW YORK—
CHRISTIANSAND, OSLO,
COPENHAGEN.**

Sailing Schedule 1929

From Copen- hagen	From Oslo	STEAMER	From New York
Dec. 14	Dec. 15(1928)	Oscar II.....	Jan. 5
Jan. 9	Jan. 10	United States....	Jan. 26
Jan. 16	Jan. 17	Hellig Olav.....	Feb. 2
Jan. 31	Feb. 1	Frederik VIII....	Feb. 16
Feb. 13	Feb. 14	United States....	Mar. 2
Feb. 20	Feb. 21	Hellig Olav.....	Mar. 9
Feb. 27	Feb. 28	Oscar II.....	Mar. 15
Mar. 7	Mar. 8	Frederik VIII....	Mar. 23
Mar. 20	Mar. 21	United States....	Apr. 6
Mar. 26	Mar. 27	Hellig Olav.....	Apr. 13
Apr. 3	Apr. 4	Oscar II.....	Apr. 20
Apr. 11	Apr. 12	Frederik VIII....	Apr. 27

Christmas Excursion

S. S. Frederik VIII from New York, Dec. 8
Cabin and Third Class

Minimum Rates of Passage

To or from Scandinavia, Hamburg, Bremen, Frederik VIII, Cabin, \$155.00 up. Other steamers: Cabin, \$150.00 up. Tourist Third Cabin, round trip, \$197.50 up. Third Class, round trip, \$175 and up.

Finland



For reservations and other information address
SCANDINAVIAN-AMERICAN LINE

General Offices: Passenger Department, 27 Whitehall St., New York

117 No. Dearborn St., Chicago, Ill.
123 So. Third St., Minneapolis
248 Washington St., Boston
1321 4th Ave., Seattle, Wash.

544 Market St., San Francisco
1410 Stanley St., Montreal, Can.
461 Main St., Winnipeg, Can.
61 Upper Water St., Halifax, N. S.

Sweden



STOCKHOLM (rail Oslo) **HELSINGFORS** (rail Oslo or steamer Copenhagen)

Quick connections to and from Germany, Poland and other Baltic Countries

Through Bookings: New York—Scandinavian Points and Continent.

EXCELLENT CABIN AND THIRD CLASS

All steamers have a One-Cabin Service in addition to the excellent Third Class. **Oscar II**, **United States** and **Hellig Olav** have an attractive chambre-de-luxe on the promenade deck. **Frederik VIII** has superbly furnished suites of sitting-room, bedroom and bath.

Attractive Tourist Third Cabin

Part of former cabin space. Finely equipped Dining Room, Smoking Room, Sitting Room, Promenade Deck Space, Barber Shop, Numerous Baths, etc.

Special Features: Moving pictures and lantern slides, all classes. Photographers' dark room. Wireless telegraph service day and night. An interesting magazine, the "Radio Press," is published on board. Daily concerts of ship's orchestra. The choicest foods prepared by skilled chefs, afford a cuisine and a culinary service unexcelled anywhere.

BALTIC AMERICA LINE

OF

THE EAST ASIATIC COMPANY, LTD.

COPENHAGEN

TO DENMARK, NORWAY, SWEDEN AND FINLAND

By Fast Passenger and Mail Steamers Under the Danish Flag

Comfortable
Cabins

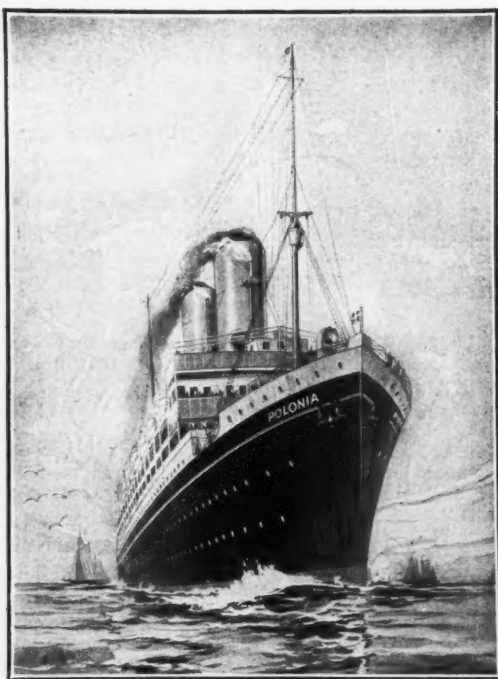
—
Low Rates

Danish
Kitchen

—
Entertainment

—
Orchestra

—
Excellent
Service



Do Not Delay
Make
Reservation
Now
and Get a
Good Cabin

—
GREAT
REDUCTION
—ABOUT 20%—
ON TOURIST
THIRD CLASS
ROUND TRIP
TICKETS

CHRISTMAS SHIP "POLONIA"

FROM NEW YORK DECEMBER 4, 1928

Carrying Grand Personally Conducted Excursion

Through Tickets to Many Cities in Denmark, Norway and Sweden
Without Extra Charge

Other Sailings: "Lituania"—Dec. 22 "Lituania"—Jan. 26 "Estonia"—Feb. 9

For Information Apply to Local Agents or Any Office Below

NEW YORK: 8-10 Bridge St.
CHICAGO, ILL.: 315 S. Dearborn Street
PITTSBURGH, PA.: Union Trust Building
SAN FRANCISCO, CALIF.: 433 California Street
SEATTLE, WASH.: 1222 Alaska Bldg.

IN CANADA
MONTREAL, QUE.: 290 St. James Street
WINNIPEG, MAN.: 796 Main Street
TORONTO, ONT.: 72 Queen Street, W.
HALIFAX, N. S.: 51 Upper Water Street

When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

8-9 Days to Gothenburg

The Gateway to Sweden—Norway—Denmark

With close connections to all points in Scandinavia and on the Continent

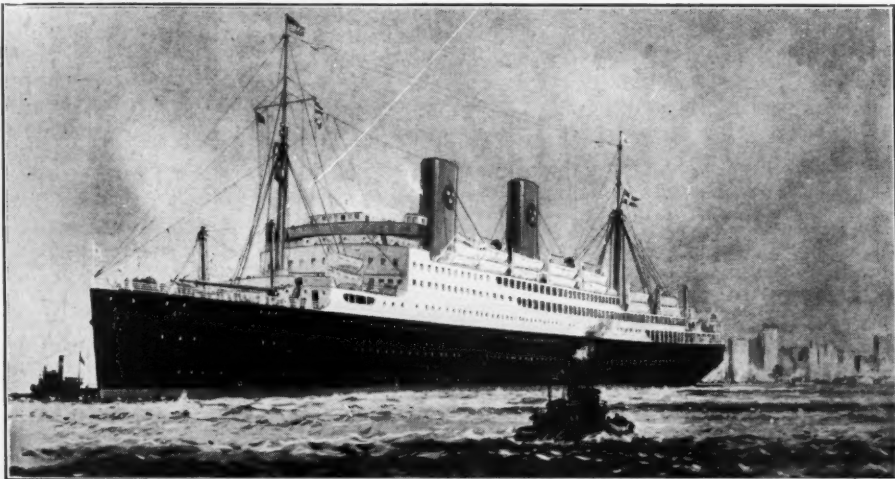
TRAVEL IN THE NEW MOTOR LINERS

"KUNGSHOLM"

Maiden Voyage from New York, December 8th, 1928
Length 608 Feet 24,000 H. P.
19,000 Tons Register Displacement 26,700 Tons

"GRIPSHOLM"

Length 575 Feet 22,000 Horse Power
18,000 Tons Register Displacement 23,600 Tons



Scandinavia's Largest and Most Modern Transatlantic Passenger Liners
Only Ships Between America and Scandinavia Carrying Passengers in First Class

Also Popular Cabin Liners DROTTNINGHOLM and STOCKHOLM

From PROPOSED SAILINGS From
NEW YORK GOTHENBURG

Dec. 3 GRIPSHOLM	Nov. 17
Dec. 8 KUNGSHOLM (Maiden Voyage) ..	Nov. 24
Dec. 20 DROTTNINGHOLM	Dec. 14
Jan. 12 GRIPSHOLM	Dec. 29*
‡ " 19 KUNGSHOLM	Jan. 5
" 26 DROTTNINGHOLM	" 12*
Feb. 9 GRIPSHOLM	" 26
‡ " 9 KUNGSHOLM	

*Calling at Halifax, Canada

‡West Indies Cruise

MINIMUM PASSAGE RATES

To or from Gothenburg, Copenhagen, Oslo, Bergen, etc.

M.S. "Kungsholm" and M.S. "Gripsholm"

First Class	\$195.00	Second Cabin	\$155.00
Cabin: { S. S. "Drottningholm"			\$155.00
{ S. S. "Stockholm"			\$150.00

For reservations or further information, apply to any tourist or steamship agent or

SWEDISH AMERICAN LINE, 21 State St., New York

Chicago, Ill. 181 N. Michigan Ave.
Minneapolis, Minn. 526 Second Ave., South
Boston, Mass. 10 State St.
San Francisco, Cal. 593 Market St., 2nd Floor
Los Angeles, Cal. 1043 South Broadway

Seattle, Wash. 1338 Fourth Ave., 2nd Floor
Detroit, Mich. 73 Monroe St., 6th Floor
Portland, Ore. 111 Broadway
Montreal, Que., Can. 1410 Stanley St., 9th Floor
Winnipeg, Man., Can. 470 Main St.

Join one of our

Two Cruises to the West Indies

in the palatial new

Motor Liner "KUNGSHOLM"

Each Cruise 17 Days

FROM NEW YORK JANUARY 19th, 1929
returning February 5th

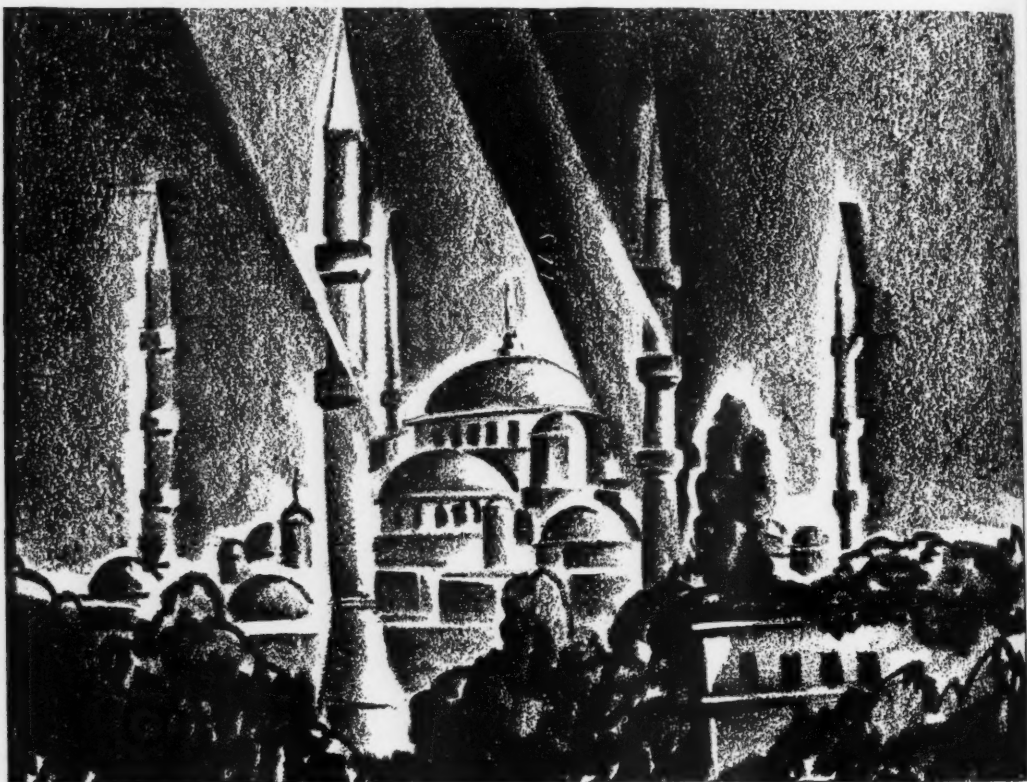
FROM NEW YORK FEBRUARY 9th, 1929
returning February 26th

Ports of call: Port-au-Prince (Haiti), Kingston (Jamaica), Colon (Panama), Havana (Cuba), Nassau (Bahamas).

Cruise Membership Limited

Minimum Fare \$200—First Class Only

No passport required



Winter Cruises De Luxe . . .

MEDITERRANEAN and EGYPT

12,000 miles on a palatial ocean liner visiting the alluring lands of the sun-bathed Mediterranean—while winter storms back home. Join one of the 46-day cruises to this earthly paradise. A tempting itinerary covers Madeira, Gibraltar and Spain, Algiers, Monte Carlo and Nice, Italy, Greece, the Holy Land, Egypt and Sicily. Stop over from ship to ship, if you wish. Also optional return by a north European port. Rates attractively moderate—\$695 (up), including shore excursions.

S. S. Adriatic, Jan. 10 and Feb. 28;
S. S. Laurentic, Jan. 19 and Mar. 9.

WEST INDIES and MEXICO

Can you spare 22 days—or 16 or 17? Even with 11 days you can indulge in a glorious winter holiday. Your choice of four delightful short cruises, planned for busy people on the great liner *Lapland*. A wide choice of itineraries—covering Mexico City (exclusive with the *Lapland*), the Panama Canal, Bermuda (at Easter), Havana, Nassau, etc. Your cruising home a noted liner, prime favorite of experienced travelers the world around. Sailing dates:

January 31 (22 days); February 25 (16 days);
March 16 (17 days); April 6 (11 days).

*For full information address No. 1 Broadway, New York, our offices
elsewhere, or authorized steamship agents.*

WHITE STAR LINE · RED STAR LINE
INTERNATIONAL MERCANTILE MARINE COMPANY



When answering advertisements, please mention THE AMERICAN SCANDINAVIAN REVIEW

Printing

**Day & Night
Service**

**Chicago
Railway
Printing
Company**

**720 South Dearborn Street
CHICAGO, ILLINOIS**

**\$2.50
each**



INTRODUCTIONS TO MODERN FICTION

Told in Norway

Norway's Best Stories

Seventy years of the history of Norwegian literature are surveyed in this volume, not in "outline" form but through a carefully chosen series of twenty-one short stories representative of the work of eighteen writers: Björnson, Kielland, Lie, Garborg, Bull, Skram, Krag, Hamsun, Kinck, Falkberget, Duun, Egge, Scott, Fønhus, Bojer, Hilditch, Aanrud, and Undset. Translations by Anders Orbeck; historical introduction and biographical notes by Hanna Astrup Larsen.

Sweden's Best Stories

The stories selected for this book include representative works by Topelius, Strindberg, Ahlgren, Levertin, Selma Lagerlöf, Heidenstam, Hallström, Pelle Molin, Albert Engström, Söderberg, Siwertz, Bo Bergman, Anna Lena Elgström, and others. Translations by Charles Wharton Stork and Velma Swanston Howard. With an Introduction and biographical notes by Hanna Astrup Larsen.

Denmark's Best Stories

The authors chosen for presentation in the Danish survey are Hans Christian Andersen, Sten St. Blicher, Schandorph, Goldschmidt, Drachmann, J. P. Jacobsen, Pontoppidan, Herman Bang, Karl Larsen, Wied, Johannes V. Jensen, Andersen-Nexø, Skjoldborg, and others. With an Introduction and Biographies by Hanna Astrup Larsen.

*Also on
Sale at
Bookstores*



The American-Scandinavian Foundation
25 West 45th Street New York City

ION

on
ty